CREATIVE INQUIRY IN THE ARTS & HUMANITIES:

Models of Undergraduate Research

Edited by: Naomi Yavneh Klos, Jenny Olin Shanahan,
and Gregory Young

THE COUNCIL ON UNDERGRADUATE RESEARCH

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The Editors of *Creative Inquiry in the Arts & Humanities: Models of Undergraduate Research*

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Introduction

Undergraduate research (UR) is a high-impact learning experience for students in any discipline (Lopatto). Participating in UR—a term we use to encompass myriad forms of student-driven, faculty-mentored inquiry, scholarly investigation, and creative activity—provides valuable opportunities for students to test, defend, and refine what they learn in their courses. By applying classroom theories and concepts in mentored research projects, students create new knowledge through authentic engagement in their disciplines. In all of those regards, UR in the arts and humanities shares the same purposes as UR in any other field: enhanced educational experiences, critical and creative thinking, intellectual and innovative approaches to complex questions, and improved skills of analysis and communication. The differences found in undergraduate research in the arts and humanities, compared with that in other disciplines, arise from what makes each of our disciplines distinct in the first place: the methods, epistemologies, results, and even the sites of our inquiries. Indeed, the various products of UR in the arts and humanities effectively convey the diversity of students' questions and areas of study. These products include individual and collaborative writing (both creative and scholarly), oral presentations, works of visual art, scholarly compilations, exhibits, musical compositions, plays, performances, public scholarship, and publications in many different forms. What these diverse products share is the engagement of student researchers, whose intellectual curiosity and diligent efforts infuse the process of learning in their chosen disciplines.

Those of us who mentor undergraduate researchers in the arts and humanities are aware of the particular challenges of working with student researchers in disciplines in which solitary scholarship and individual creative processes are the norm. Scholars in the arts and humanities, while drawing from scholarly tradition and historiography, tend to privilege our own insights into textual or artistic evidence over objective analyses, and we value singular scholarly activity over collaborative effort. We take particular critical or theoretical approaches to our subject matter that are individually distinctive, often based on years of linguistic, artistic, or cultural study. Our work simply cannot, and should not, replicate a

scientific model that utilizes teams of researchers, pooled data, and calibrated methods.

Just as undergraduate research in chemistry, say, or physics is not an alternative version of these sciences, UR in the arts and humanities must reflect the kinds of work we do in our fields in terms of the methods and approaches used. The challenge, then, is to determine what that work looks like at an undergraduate level. What are the skills, bases of knowledge, and joys we can impart to students who might not have access to archives and special collections, who do not read classical languages, or who are just beginning to learn techniques that scholars in the field have mastered? How can we find the time needed to mentor individual student researchers when we may be responsible for teaching hundreds of students every semester? Why would we invest the precious little time and energy we have for scholarship in our undergraduate students' research, when we need to publish our own work for tenure and promotion?

We have worked on this book with full awareness of these questions and difficulties, and with a commitment to addressing them with practical ideas and successful models. The fact of the matter is that undergraduate research is too beneficial for students and too enlivening for faculty for those of us in the arts and humanities to overlook it or allow ourselves to be left out.

UR involves the "best practices" of teaching and learning. Research on successful learning models, assessments such as the National Survey of Student Engagement, and various institutions' alumni surveys indicate that students find meaning and the inspiration for creative and critical thought through participation in educational experiences that are *differentiated*, *applied as well as theoretical*, *experiential*, and *authentic*. Research and creative work provide such experiences for students. UR offers *differentiated learning* as each project is unique to each student's interests and can be developed appropriately for each student's abilities. Research and creative work is, by its nature, the *application of learned concepts and theories*. It is *experiential*, requiring and, indeed, rewarding the direct engagement of the student-researcher. And research projects create *authentic* learning experiences as they engage the intellectual curiosity of the student-researchers.

Undergraduates who participate in meaningful research and creative projects are more successful than other students, both during and after college, in terms of creativity, critical thinking, logic, communication, and problem solving (Lei and Chuang; Mabrouk). College graduates who participated in mentored research during their undergraduate careers report significantly higher abilities than their peers to "develop intellectual curiosity, acquire information independently, [...] analyze literature critically, speak effectively, act as a leader, and possess clear

career goals" (Bauer and Bennett 12). Student researchers report higher levels of faculty-student interaction, campus involvement, and commitment to their work than their peers who do not participate in undergraduate research (Hathaway, Nagda, and Gregerman).

The development of advanced skills, as well as satisfaction with the research experience, may help explain why students who participate in UR are more likely to complete a college degree and to attend graduate and professional schools. Mentored research work correlates with higher retention rates, especially for students most at risk academically (Nagda, Gurin, and Lopez). In other words, it is not just honors students and the most academically motivated undergraduates who benefit from UR, but also students who otherwise would have trouble engaging with college work.

Such results in the literature about UR likely will not surprise those with research-mentoring experience. We all have powerful anecdotes about our students' transformations into more engaged learners who participate with increased confidence in more rigorous work as a result of their initial successes in the research process. Those experiences of practiced mentors of undergraduate research are reflected in the following chapters, each of which lays out successful models of UR in the arts and humanities.

The book begins with strategies for integrating UR opportunities throughout the curriculum. In Chapter 1, "Scaffolding Research Skills in the Humanities Curriculum," Jenny Shanahan provides a curriculum map and assignment scaffold for intentionally building research skills from the first year to college graduation. It is particularly suited for departments that require an individual senior thesis. Chapters 2 and 3 offer examples of UR capstone experiences in the humanities and fine arts, respectively, that go beyond the traditional senior thesis. In "Beyond the Thesis Model: Making Undergraduate Research Work for YOU" (Chapter 2), Naomi Yavneh Klos provides two alternatives to writing a thesis for advanced students in the humanities: a research-based senior seminar and a humanities REU (Research Experience for Undergraduates) program. In "Undergraduate Research in the Fine Arts at The College of Wooster" (Chapter 3), Iain Crawford, Shirley Huston-Findley, Peter Mowrey, and Kitty McManus Zurko explain how students majoring in art, music, and theatre and dance engage in a year-long senior project that includes professional work, performance, and exhibition.

The next four chapters each offer practical models of meaningful UR opportunities throughout the curriculum, both for majors and in general-education courses. Chapter 4, "De-centered Discovery: Advancing an Undergraduate Research Culture Within the English Major," by Christopher D. Johnson, Lynn

Hanson, and Jennifer L. Kunka, details an innovative approach to undergraduate research at Francis Marion University, in which students involved in the writing center, the professional writing program, and the English department's capstone experience gain intellectual maturity and independence in conducting research. Gregory Young's article, "Interdisciplinary Research Seminars in the Arts and Humanities at Montana State University" (Chapter 5) shows that the reinvention of a general-education curriculum has created rich interdisciplinary UR opportunities that have been rewarding for faculty as well as students.

In Chapter 6, "Models of Undergraduate Research in the Humanities: The Severan Database Project," classicist Julie Langford relates her inspiring experience of involving undergraduates in meaningful ways in her own research on the Roman Empire—no Latin required! Chapter 7, "Oral History as a Model for Undergraduate Research," by Rebecca K. Shrum, likewise explains how students have become involved in valuable academic research, in her case by taking historically significant oral histories of World War II veterans.

Chapters 8 and 9 provide practical strategies for disseminating the results of student research, particularly in the arts and humanities where the disciplines often do not lend themselves to poster presentations. In "Assenting Echo: The Genesis and Evolution of an Undergraduate Research Journal" (Chapter 8), Thomas Mack shares a step-by-step guide for establishing a multi-institutional UR publication, from conceptualizing the journal, to vetting submissions, to reflecting on "lessons learned." Jane Greer's article, "The Available Means: Expanding Dissemination Opportunities for Undergraduate Researchers in the Arts and Humanities" (Chapter 9) lays out four different modes of student presentation and publication, from small, departmental symposia to an international journal in writing and rhetoric. The last chapter, by Gregory Young, "Undergraduate Research in the Arts and Humanities: What's in it for Faculty?" (Chapter 10), advocates greater attention during considerations of tenure and promotion to faculty members' involvement in mentoring undergraduate researchers, especially for faculty in the arts and humanities whose work with undergraduate researchers does not necessarily advance their own disciplinary scholarship.

The book concludes with samples of successful abstracts written by students in the arts and humanities for the National Conference on Undergraduate Research (NCUR) since 1987 (Appendix A) and state by state links to websites of UR programs with strong arts and humanities participation (Appendix B). It is our hope that the models and strategies provided in all of the following chapters will inspire further commitments to the important work of mentoring undergraduate research, scholarship, and creative activity in the arts and humanities.

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Chapter 1

Scaffolding Research Skills in the Humanities Curriculum

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The most cost-effective way to involve large numbers of students in undergraduate research is to integrate research experiences into the curriculum. When required courses (both general education and for the major) include meaningful research assignments, students who might not have the freedom in their schedules or the confidence or the initiative to pursue mentored undergraduate research (UR) opportunities can gain the benefits of developing research skills. And faculty members without the release time or other adequate support for mentoring undergraduate researchers can provide research experiences for students within their teaching loads. Even faculty members who have the benefits of funding and time to mentor students in summer Research Experiences for Undergraduates (REU) programs or independent studies can work with very few students (and sometimes only one) at a time. Research integrated into the curriculum broadens the impact significantly.

A major benefit of intentionally building research experiences within the curriculum is that students can gradually learn research-related skills, beginning in their first year. Too many institutions that offer undergraduate research methodology do so through one or two courses at the junior or senior level, cramming in research design, methods, and theory all at once (Harkness). By introducing research early in the curriculum and then deliberately developing more challenging assignments that build on those initial skills, faculty help mitigate some students' dread of research and truly educate undergraduates to conduct research proficiently.

In order to help students develop research skills throughout their college coursework, I recommend creating curricular scaffolds of the pertinent content and skills students need in order to conduct research in a discipline. Scaffolding is a metaphor borrowed from building construction to signify the use of supports in the early stages of a process, which can gradually be taken away as progress is made. The scaffolds or supports for a research assignment for first-year students, for instance, might include the professor pre-selecting some secondary sources upon which the students are encouraged to draw when providing evidence for their claims. As students become more experienced in conducting secondary research, they must identify appropriate sources on their own, of course. And research assignments in upper-division courses in the humanities typically expect students not only to locate appropriate sources, but also to utilize those sources in meaningful and convincing ways. At that point, the early supports are no longer needed.

The following research-skills scaffold is one model of how a major curriculum in the humanities might be structured to ensure that students learn the content and skills necessary to complete a senior thesis or other research-intensive capstone project. This scaffold assumes a required thesis or capstone assignment that allows students to demonstrate undergraduate-level "mastery" of research skills. I have chosen the terms *introduce* (I), *develop* (D), and *master* (M), which are often used in educational assessments, to indicate three general levels of progress.

Creating a research-skills scaffold for a set of courses—in a core/general-education program or in a major—requires the cooperation of a critical mass of faculty who are willing to share with each other their assignments, rubrics, and expectations so that decisions can be made about which skills are taught where, and which skills might be missing from the current curriculum. But even when it is not possible to arrive at such agreements about which courses (and therefore, which faculty) will address particular goals, individual professors can help prepare students for higher-level research by considering which goals would be helpful for students to work on in particular courses, and then to design assignments that aim to develop those goals. In other words, along with course goals related to content, critical thinking, writing, and so forth, faculty can develop specific research goals for a particular course according to where (roughly) in students' progress toward the degree they typically would enroll in the course. Ideally, throughout the curriculum for a major, research goals would be graduated and interrelated from the 100- to 400-levels.

To develop a research-intensive curriculum, I recommend beginning at the end, essentially employing Wiggins and McTighe's 1998 Backwards Design educational theory. (Backwards Design encourages educators to think in terms of what they want their students ultimately to achieve.) What do you want students

to be able to do, particularly in terms of research, by the time they graduate from your program? If the capstone project (e.g., senior thesis) represents students' final stage of undergraduate learning, what are the stages that lead up to it? How does the curriculum, from the first year to the capstone project, constitute a meaningful, consistent initiation into a culture of inquiry in the discipline?

The answers to such questions about the end goals of a program or major help faculty design curricula that build research skills in deliberate ways. The basic curricular outline is, first, to *introduce* research expectations in 100- or 200-level courses such as First-Year Seminar and English Composition, as well as in introduction-to-the-major, "gateway," or survey courses; then to help students *develop* the skills in content-rich major courses (often taught at the 300 level); and, finally, to facilitate *mastery* of the skills in theory courses, research methods courses, and senior-level seminars. Following the matrix of research-related skills in a humanities curriculum, I have included a sample list of assignments in an English department's course offerings that demonstrate scaffolded research skills.

Humanities Research Skills Scaffolding: Building Toward Mastery in the Senior Thesis

Each learning objective of the senior thesis is introduced (I) and developed (D) in previous coursework, to be mastered (M) in the senior year.

Mastery of Research-Related CONTENT Knowledge/Skills Demonstrated in Senior Thesis	Research Methods or Theory course	Seminars/ 400-level	Major Content courses	Gateway/ Survey courses	FYS & Writing
1. Define a topic of appropriate scope and significance in the discipline.	M	M	D	I	
2. Pose a clear, arguable, and significant question at the outset.	M	M	D	D	I
3. Read closely and critically the primary and secondary texts.	D	D	D	I	
4. Develop a clear, arguable, and significant argument (claim and reasons).	M	M	D	D	I
5. Employ primary and secondary textual evidence as support for the argument.	M	M	D	D	I
6. Analyze text(s) consistent with a recognized and articulated critical approach.	D	I	I		

7. Show awareness of a disciplinary audience, the critical context, and rhetorical purpose.	M	D	D	I	
8. Explain the significance of the argument.	M	M	D	D	I
9. Acknowledge and respond to significant counter-arguments.	M	M	D		I

Mastery of RESEARCH Skills Demonstrated in Senior Thesis	**Methods/ Theory**	**Seminars/ 400-level**	**Content courses**	**Gateway/ Survey**	**First year**
1. Identify important resources. Search effectively for scholarly, current, and influential sources, learning the range of particular databases and where to look for which information.	M	M	D	D	I
2. Use a variety of key search terms, Boolean operators, and truncation symbols to locate all of the useful resources for your topic.	M	M	D	D	I
3. Determine new search terms as needed for more breadth or more focus.	M	M	D	D	I
4. Use library databases and print sources.	M	M	D	I	I
5. Use interlibrary loan, submitting requests early enough to receive them on time.	M	M	D	I	
6. Consult with peers and professors who know about the topic.	D	D	I	I	
7. Ask for help from professors and reference librarians while maintaining self-motivation. State clearly what specific assistance you need.	M	M	M	D	I
8. Evaluate sources for relevance to your topic question, remembering that secondary sources do not need to agree with your argument nor focus entirely on your topic to be valuable resources.	M	M	D	D	I
9. Take thorough notes on research sources, responding to arguments.	M	M	D	D	I

10. Look up in the dictionary unfamiliar terms and work to understand difficult prose. Re-read, take notes, and discuss articles to clarify understanding.	D	D	D	D	I
11. Use the bibliographies of books and articles to expand the research.	D	D	I	I	
12. Formulate an understanding of the critical discourse surrounding the topic.	M	D	D	I	
13. Order points from your research in logical structures by creating outlines, flow charts, or other organizing plans.	M	M	D	D	I
14. Keep track meticulously of bibliographic information (MLA or APA).	M	M	D	D	I
15. Create an annotated bibliography.	D	I			
16. Cite and document every source correctly.	M	M	D	D	I

Mastery of Research DISPOSITIONS Demonstrated in Senior Thesis	**Methods/ Theory**	**Seminars/ 400-level**	**Content courses**	**Gateway/ Survey**	**First year**
1. Participate in an iterative research-writing process with flexibility and patience.	M	M	D	D	I
2. Think creatively and critically to create a unique, compelling argument.	M	M	D	I	I
3. Engage intellectually with the topic by reading everything you can about it and giving time daily to the research-writing process.	M	M	D	D	I
4. Practice self-discipline, time management, and initiative.	M	M	D	D	I
5. Present the argument with clarity, thoroughness, and confidence at a defense/symposium/conference.	D	I			

Sample Research-Assignment Scaffold: Undergraduate Research in a Department of English Curriculum

200-Level Writing Course

- Write 5-6 essays that use a variety of rhetorical strategies to address a variety of audiences and purposes. (Assignments might include two 2-3-page, two 4-5-page, and two 5-7-page required essays.)
- Articulate "risk-taking" thesis statements and develop them with research evidence and well-organized, logical reasoning.
- Conduct a research and writing process with each essay that includes locating secondary sources with the assistance of the instructor and/or a reference librarian, taking research notes, prewriting, drafting, seeking peer review, revising, editing, and proofreading.

200-Level Literature Course (gateway-to-major course)

- Facilitate, in a small group, several class meetings on a particular literary work, providing (in successive class meetings) the author's biography and information about the critical conversation surrounding the text, including identifying one pertinent critical article.
- Summarize a critical article (assigned by the instructor) in 2-3 pages.
- In consultation with the instructor, locate at least two secondary sources relevant to student-selected essay topic (utilizing disciplinary databases, interlibrary loan, and/or library print sources).
- Write a 5-7-page critical analysis that employs the secondary source material as support for the argument.

300-Level Writing Courses

- Conduct primary/field research in the form of an interview.
- Write a 6-10-page creative nonfiction essay about the interview subject.
- Locate and utilize film reviews and/or other critical analyses of a film that has had a significant cultural impact in some part of the world.
- Write a 6-8-page critical analysis of the film that utilizes reviews and secondary analyses.

300-Level Literature Courses

- Locate 3-5 secondary sources relevant to a student-selected essay topic (utilizing disciplinary databases, interlibrary loan, and/or library print sources).

- Write a 6-8-page critical analysis that employs the secondary source material as support for the argument, as well as context and/or explanation of a counter argument.
- Demonstrate in the essay understanding of how the literary work fits into a larger literary and/or critical context.

400-Level Literature Seminars

- Write a proposal for a research essay based on literary analysis of one of the course readings.
- Locate several secondary sources relevant to the essay topic and its broader context.
- Create an annotated bibliography.
- Write a 10-12-page literary analysis that employs the secondary source material as support for the argument, as well as demonstration of alternate readings (counter arguments).
- Demonstrate in the essay understanding of how not only the literary work itself, but also the *analysis* of the work, fits into a larger literary and/or critical context.
- Integrate in the essay the skills of research, incorporation of secondary source material, awareness of engagement in a critical conversation, articulation of an argument of appropriate scope and depth, and use of sophisticated critical rhetoric.
- Demonstrate creativity/imagination and risk-taking by moving beyond the obvious, pursuing insights independent of material gleaned from class notes or standard reference works, and/or integrating insights in an independent way.

400-Level Criticism/Theory Course

- Write a critical history of one of the class readings. (This critical history may form the basis for the literary research essay later in the semester.)
- Write a proposal for a literary research essay that engages a theoretical notion or approach in some direct way (e.g., the body as a site for colonization, narrative agency, gender, etc.).
- Locate several secondary sources relevant to the essay topic and its broader context.
- Create an annotated bibliography.
- Write an 8-12-page critical history essay that extensively employs the secondary source material as the main grounding for the argument.

- Integrate in the essay the skills of research, incorporation of secondary source material, awareness of engagement in a critical conversation, articulation of an argument of appropriate scope and depth, and use of sophisticated critical rhetoric.
- Demonstrate creativity/imagination and risk-taking by moving beyond the obvious, pursuing insights independent of material gleaned from class notes or standard reference works, and/or integrating insights in an independent way.
- Create an abstract of the essay.
- Participate in an essay "defense" with the instructor and classmates.

400-Level Senior Thesis Course

- Meet the assignment goals of the 400-level seminars and criticism/theory course, including creating a proposal and annotated bibliography, at a higher level of mastery and for an independently chosen topic. (The thesis can be an expansion of an earlier class paper or it can tackle a work not assigned in any class.)
- Conduct a semester-long, independent research process, mentored by the senior-thesis instructor, leading to a 20-25-page thesis.
- Write a senior thesis that integrates both *literary analysis* based on close reading and *critical history* that demonstrates command of the literary work's historical and analytical context.
- Participate in a thesis defense with the English department faculty.

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Chapter 2

Beyond the Thesis Model: Making Undergraduate Research Work for YOU

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Although undergraduate research in the humanities is becoming more commonplace, it is still not a real part of the culture of these disciplines. Indeed, one of the aims of the present "how to" volume is to provide not just specific models, but, in so doing, to offer as well some sense of a communal enterprise that may be lacking in individual departments or disciplinary organizations.

It is a mistake, however, to suggest that undergraduate research (or scholarship or creative activity) in the humanities is some kind of 21st century Athena, sprung full blown in academia at the turn of the millennium, without any previous iterations. Although I, like many others, had not heard the term "undergraduate research" until late in the game (September 2004, when I was invited to be the University of South Florida's director thereof), I had not only engaged in it with my students (almost 50 at that point), but I had also done it myself as an undergraduate at Princeton, and, in fact, had chosen to attend Princeton just so I could do it.

The traditional model for undergraduate research in the humanities is, of course, the senior thesis, an ambitious and labor-intensive form of mentored research for advanced students. The thesis marks a considerable milestone in the student's career, but can pose serious drawbacks for both student and mentor. When the thesis is built into a scaffolded curriculum (see, for example, Shanahan's contribution to this volume, Chapter 1), the student can build on a foundation of research skills. Many students, however, find themselves thrown into a confusing and even terrifying maelstrom, with the thesis as a distant shore approached through tempestuous seas, with only a minimal lifeline of guidance upon which to grasp. As for professors,

while many may derive considerable satisfaction from directing an honors thesis, that role involves a great deal of effort that generally does not contribute to the mentor's own research agenda, and students may have chosen subjects only tangential to the mentor's area of expertise. Indeed, when tracking a faculty member's assigned duties, "thesis direction" belongs in the category "teaching," not "research."

In looking for models, the thesis does offer the advantage that most faculty (if not their students!) are familiar with what a thesis entails, and how they should direct a student's efforts. In contrast, when offered the opportunity to work with a student apprentice on the mentor's own research projects, many humanities professors will refuse, asserting that students lack the skills to be useful members of a research team. They may claim that "by the time I teach her what to do, I might as well do it myself," or simply state, to paraphrase Greta Garbo, "I work alone."

This last assertion—"I work alone"—may be the biggest impediment to creating a culture of undergraduate research in the humanities since, traditionally, these fields still generally eschew the multi-author publication practices of other disciplines. And both faculty members and students may be unclear about what kind of tasks within the students' capabilities would be beneficial to both professor and student.

The present essay takes as a given that research is beneficial to undergraduates and offers two models for undergraduate research in the humanities that move beyond—or perhaps, stand before—the thesis that can provide undergraduates with a substantive research experience that is positive for the mentor, as well. The first, the senior seminar, allows a professor to walk a group of students through the steps of creating a 20-page research and analysis paper, with each student focusing on a facet of a general topic defined by the mentor. The humanities research experience for undergraduates (REU), on the other hand, trains a cohort of students, selected individually by their mentors, in research skills so that the students can be of service *to their mentors.*

Although there are differences between the two programs, each attempts to develop in participants the sense of community that is one of the notable features of many formal REU ("research experiences for undergraduates") programs in the sciences where, for example, a graduate assistant or more advanced undergraduate may teach a technique to a cohort of students. One person teaching a group a necessary technique is time-saving (does every mentor really need to explain to his own mentee the difference between subjects and key words?), but being part of a group also serves to create the sense of community that can be sorely lacking for many students during the process of writing a humanities thesis. Moreover, studies such as the National Survey of Student Engagement have shown repeatedly that college students learn the most not from faculty, but from their peers.

The University of South Florida is a large (44,000+ students), metropolitan-based, research-intensive institution on the central west coast of Florida. More than 33 percent of our students are non-white, approximately 25 percent are eligible to receive federal Pell Grants, and 13 percent of 2010's first-year students were the first in their family to attend college. Although there are PhD programs in history, English and philosophy, the humanities are not the main thrust of the university, many students view their education from a vocational standpoint, and the familial cultures of most of our students do not encourage majoring in a humanities discipline. I believe that the two programs discussed in this essay, however, are easily adaptable to a broad range of institutions and departments, and I hope this discussion will serve as a starting point for developing options that best suit you and your students' needs.

The Humanities Senior Seminar

The humanities major at USF offers an interdisciplinary understanding of the connections among the arts, social structures, and history. Before the advent of the course-based, senior-seminar structure, students spent a semester writing 20-page papers that earned them four credits, under the direction of a faculty member in the humanities program. This configuration allowed students maximum flexibility in choosing topics, but was somewhat burdensome for faculty members who might find themselves devoting considerable energy not only to explaining how to do research to a single student, but also to directing a project in an area far from their own interests or expertise.

This model was replaced with a four-credit, one-semester seminar (generally capped at 20 students) that meets in two, two-hour sessions per week. At some regularly scheduled points during the semester, class is not held to allow students to do their research or meet individually with the professor. In addition to the professor teaching the course, students are able to consult with a research librarian and a graduate student from the writing center, both of whom are assigned to assist with the course; in other words, extra help is available from the content, research skills, and writing perspectives.

As can be seen from the example in the course description below, the seminar "Gender, Spirituality and Sexuality in the Italian Renaissance" was taught in the instructor's area of expertise but was designed to have three major components: lecture/discussion, practice, and research and to be easily adapted to another professor's research interests:

Senior seminar description:

Our discussion will focus on issues of gender, role-playing, marriage, spirituality and sensuality during the early modern period. We will also consider

research questions of bibliography, analysis, topic definition and refinement, and narrative structure as students prepare the 15-20 page research and analysis essays required of humanities majors.

This course has three major components, consisting of "lecture," "practice" and "research."

1. Lecture. The class lectures/discussions are intended to familiarize students with important critical issues regarding representation and gender in early modern Europe and to introduce and analyze primary texts (visual, verbal or musical) appropriate to our study. The secondary texts will be considered as models of research, analysis and critical thinking.
2. Practice. The "practice" component of the course considers the practical mechanics of writing a major research paper, including choosing and shaping a topic, bibliography and footnotes, organizational strategies and academic integrity.
3. Research. Each student is expected to write a 15-20 page research and analysis paper, demonstrating his or her ability to choose and refine an appropriate question for inquiry, research and analyze primary and secondary sources (and document them correctly), present and support an argument, and draw original conclusions therefrom. A portion of the work will be presented to the rest of the class in an oral report of no more than ten minutes. As a group, we will also construct an annotated bibliography that will be published on-line.

Although most professors will keep in mind a student's performance throughout the semester, the thesis is generally graded on content. That is, the predominant feature considered is how well that final paper is done. In this seminar, the grading takes into account the development of specific research and presentation skills, as well as participation in cohort activities, in addition to the research paper itself:

Preliminary paper topic	5%
Preliminary bibliography	5%
Abstract	5%
Revised and annotated bibliography	10%
Analytic excerpt	10%
Research paper, rough draft	10%
Oral presentation	10%
Attendance and participation	10%
Final paper	35%
	100 points

Over the course of the semester, the seminar becomes a work-in-progress or writing-support group, with students sharing bibliography, resources, and ideas. Student evaluations of the course rose immediately, compared to evaluations of the previous "thesis-style" model, and have remained high. The resulting papers also have represented a significant improvement over those produced under the previous teaching mode and have demonstrated students' acquisition of both humanities content and transferable skills such as critical thinking, organizational ability, and writing. Faculty members teach the course as part of their regular assignments and in their specific area of expertise. Although the grading is labor-intensive, the focus on the professor's research area means the seminar sessions can be designed to require little preparation, and the students' bibliographic research may actually benefit the mentor.

The Humanities Research Experience

This program was designed to adapt the model of the traditional undergraduate research experience in the sciences for the needs of humanities students and their mentors. It has three overarching goals:

1. To provide students with a meaningful research experience and to help them develop skills necessary not only for serving as research apprentices, but also to prepare them for more advanced work, such as thesis, and for graduate or professional school;
2. To demonstrate to faculty that mentoring such students need not overburden them and could in fact contribute to their individual research agenda;
3. To obtain support from departmental administrators by demonstrating that such a program could greatly benefit both students and faculty without costing strapped departments a lot of money.

Program structure: The pilot program consisted of a six-week summer institute in which students were trained to do meaningful research, plus a research placement during the following academic year that culminated in presentations at USF's annual spring Undergraduate Research Symposium. During the summer institute, students enrolled in at least two out of three thematically linked courses, engaged in communal reading and discussion, and participated in a concluding colloquium. Students who successfully completed the institute were eligible for placement as undergraduate research apprentices with humanities faculty members at USF; their placement was accompanied by a stipend of $500 per semester. In addition to presenting their work at the spring symposium, all apprentices were expected to submit their work for possible presentation at a national conference.

Coursework: The theme for the pilot was "Women and Gender in Europe from the Renaissance to the 20th Century," although the research skills taught were applicable beyond this particular area of research. Students enrolled in one of two established summer courses: The Italian Renaissance or The Feminist History of Modern Europe. In addition, they all took Research Methods in Humanities, a course designed specifically for the research experience and co-taught by a member of the French department and a university research librarian. As members of the program, the students were required to complete *one* research paper in partial fulfillment of the requirements for the *two* courses in which they were enrolled and to give a presentation on their work at the concluding colloquium of the research experience. Upon successful completion of the summer program, students received a $500 stipend. Five of the seven students participating in the pilot were matched with faculty members as research apprentices for the fall.

Dissemination of results: In addition to working with faculty on faculty projects, several of the students continued to work on their own projects, which they had initiated during the summer. They presented their work at the USF Undergraduate Research Symposium, NCUR, and the Austin College Conference on Women and Gender. Two of the students used their initial research as the foundation for successful honors theses.

Advantages: There were a number of advantages to the research experience program, beyond students' success. Faculty participated in the program largely as part of their regular assignments; in subsequent semesters, they were able to draw upon the skills of students who had received training both in the mentor's content area and in research methods. Two of the students served as research assistants on their mentors' books, while a third helped to create an index for an essay collection, providing her valuable expertise in editing as well as the opportunity to interact with nationally recognized researchers throughout her field. Department "buy-in" was easily accomplished, since students and faculty both benefited, and the departments that participated received recognition for piloting a successful program that did not require any additional expenditure on their part.

Disadvantages: There were two main drawbacks to the pilot program. First, the six-week time frame for developing competency and undertaking a research project was very brief, especially for students who were enrolled in other coursework or who were employed. Second, students were somewhat limited in their choice of subject areas and were not necessarily prepared to work with interested faculty not conducting research in either the Italian Renaissance or modern England and France. Accordingly, we adapted the program for the subsequent academic year.

The academic-year research experience: Under the new revised format, we expanded opportunities for both faculty and students. Now, any student enrolled in a junior- or senior-level humanities course is eligible to be nominated for the research experience by faculty members. Students accepted to the program take a semester-long Humanities Research Methods course that is designed to acquaint them with research methods and the use of various tools. It thus prepares them for independent work and graduate school, as well as for a research apprenticeship with a faculty mentor. The preparation includes learning to use Refworks (an online tool for organizing citations), a variety of online library catalogs, and the online resources of the Center for Research Libraries, as well as gaining experience with various databases, special collections, and other specialized resources.

Concurrent with the research methods course and guided by their faculty sponsors and humanities coursework, students first define a topic for their research project. Then, as they begin to pursue the topic, the methods course teaches them to use the available tools to build an extensive annotated bibliography. Since one of the goals of the program is to prepare students to do research without placing an undue burden on faculty mentors, the research methods course is critical in laying the foundation for further work. During the course of the semester, students meet at least three times with their faculty sponsors, who review the bibliography in progress and grade the final bibliography for content. Through the course and their interactions with the faculty, students develop confidence in conducting the research process, while professors can guide the students to be effective apprentices. In subsequent semesters, students work with their mentors on the mentor's research, and often write a thesis as well.

This cost-effective model should be appealing to administrators, as it requires few or no extra resources and is easily adapted to the full spectrum of undergraduate education—from small liberal arts colleges to research intensive universities. But the real winners are students and faculty, who engage in substantive, mentored research experiences that benefit both mentors and their mentees.

Chapter 3

Undergraduate Research in the Fine Arts at The College of Wooster

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The College of Wooster

At The College of Wooster, undergraduate research (UR) has been central to institutional culture for more than sixty years through its nationally recognized independent study (I.S.) program. Unlike most institutions, where undergraduate research experiences are available only to select parts of the student population, all of our seniors complete a year-long project in which they demonstrate their capacity for critical inquiry, ability to create new knowledge in a disciplinary context, and skill at sharing their learning with a larger community. This project is preceded by a semester-long experience in the junior year that prepares students for the senior capstone project. All continuing faculty advise students for independent study projects, and together the faculty and professional staff have created a comprehensive structure and culture that supports this universal undergraduate research experience.

In the fine arts, independent study is distinguished by the richly saturated experience provided to students through professional work, performance, and exhibition. Often going far beyond the thesis that is the traditional outcome for undergraduate researchers, our students majoring in art, music, and theatre and dance have remarkable access to opportunities that allow them to blend theory and practice as they complete a mentored project. In this chapter we describe this successful model of undergraduate research in the fine arts and discuss the extensive opportunities that students have to engage in forms of UR that combine academic learning with professional work

in a setting that is akin both to the scientific laboratory and to space for public performance. Through these experiences, Wooster students are richly prepared for their future careers and/or graduate and professional studies.

Independent Study in Theatre and Dance

Theatre and dance majors study performance, design, playwriting, directing and/or choreography, with an emphasis upon discovering and understanding the relationship between artistry and scholarship. On their path toward independent study, students are engaged in combining theory, history, and practice in both the traditional classroom and on stage, preparing them for the process of critical inquiry and creative expression.

In a year-long experience under the guidance of a faculty mentor, these majors' independent study requires them to integrate their acquired knowledge, including how texts (physical, written, and visual) combine with historical and theoretical applications, to produce rich performance practice. Equally relevant is the proficiency gained in a semester-long methods course taken in the junior year. The course is designed to provide students with the ability to use various research methodologies and hone their research skills. It is here that students actually flesh out their assimilative talents in the development of a 20-page research paper, readying them for the in-depth independent study experience in their senior year.

The independent study project begins with students formulating a critical question or hypothesis and then exploring that inquiry through research strategies (historical, theoretical, and/or analytical). Most theatre and dance students, like their counterparts in the natural sciences, then apply their research in a laboratory setting—in this case, on stage—and test their hypotheses through artistic engagement. This engagement could take the form, for example, of developing an acting recital; designing a main-stage, faculty-directed production; writing a one-act play that receives a staged-reading; directing a one-act play; or choreographing a piece for the spring dance concert. The result for most majors is a keen awareness of the historical, theoretical, and analytical components necessary for artists to move from investigation to application.

Kevin McFillen ('03), who focused on directing for his independent study project and who went on to the PhD program in directing at the University of Missouri, captures the significance of developing the well-rounded scholar/artist that is at the center of the department's philosophy. He notes:

> There are very few undergraduate theatre programs offering students the chance to direct fully-produced works, let alone to combine this experience with the

> development of an I.S. research thesis. While this may apply more specifically to academic theatre, I have found that the combination of practical, dramaturgical and theoretical processes inherent in preparing an I.S. in directing presents a very useful model for the process of preparing to direct at any level.

In addition to fully developing an understanding of—and experience in the process of—creating an artistic product based on scholarly research, students also develop a sharp sense of their own skills, which enables them to pursue scholarship and artistic work beyond the undergraduate level. Many of our students comment on the variety of advantages they find from having completed an independent study project. For example, students often note the usefulness of the skills of collaboration they develop as a result of moving from theory to practice. As James Beaudry ('01) says, "The skill of writing and communicating ideas to collaborators and audiences is more crucial than the original idea. These skills are the direct result of Independent Study."

After completing an independent study project, almost every student points out several important benefits gained from the experience: a high level of assurance when approaching large, complex assignments or projects; strong understanding of the discipline and time-management skills necessary for success; and rigor in approaching writing and research. For instance, when asked how independent study affected his graduate experience, Aaron Schwartzbord ('03) wrote:

> On a fundamental level, writing a 100-page thesis prepared me and gave me the confidence to move forward professionally and to a graduate program. ... I continually hear my classmates belabor papers and projects as too hard or too much work. I consistently approach these assignments with composure and assuredness knowing that I have the abilities to do them well.

Furthermore, independent study often provides the perfect leap from college to the professional world, creating the stepping-stone necessary for making that challenging transition. Katie Hammond provides an example. In 2003 Katie completed her project, titled *The Last Laugh,* which explored the role of humor in theatre and its effects on audience members' comfort levels. Her project culminated in a theory-based thesis and acting recital. After graduation, Katie moved on to study improvisation and comedy at Second City and Improv Olympic in Chicago before developing her own solo cabaret act; creating the role of Honey Darling, a character at Disney World theme park, for the Walt Disney Company; establishing an improv workshop specifically for women in the Orlando area; and being featured in the forthcoming documentary, *Women Aren't Funny*, produced and directed by Lisa Enos Smith. When asked about her independent study, Katie responded, "I never would have thought my I.S. would have such an impact on

my life. ... I am so grateful for the experiences I had at Wooster to help focus my career thus far."

After completing independent study, our theatre and dance majors are well prepared for graduate programs and the beginning stages of professional theatre and dance, where the combination of research, writing, and production skills is essential to enable them to take the next step in developing as a scholar/artist. Perhaps Kevin McFillen ('03) puts it best: "There are core values personified in the I.S. process that I have found to be fundamental to success in graduate education, and which provided me with an advantage over my colleagues as I progressed through my graduate career. Chief among these values are intellectual curiosity, academic rigor and self-reliance."

The I.S. Experience in Music

The music program at Wooster represents an unusual blending of features from the liberal arts school and the conservatory, for it includes both the bachelor of arts degree and several pre-professional degree tracks. As with other majors at the college, undergraduate research is an essential element of the program and, for nearly all of our music students, performance and exhibition stand at the center of their research experience. While a small percentage of students will create traditional scholarly research papers, for most of them the large-scale independent study work will take the form of public solo recitals, the composition and exhibition of original music, student teaching, or music-therapy internships. Even in the latter two cases, students must undertake performance study leading to a culminating recital that exhibits the students' musicianship.

As with research in other fields at Wooster, independent study in music involves serious review of literature, a high degree of critical thinking, experimentation, thorough evaluation of alternatives, creativity, and great attention to detail. Thus, the research model has had a great influence on the approach to music making, with broad consequences given that the vast majority of majors (around 96 percent in recent years) are required to give at least one public recital as a part of their graduation requirements.

Perhaps surprisingly at a liberal arts school, most music majors at Wooster (over 80 percent in the last five years) choose one of the five pre-professional degrees offered rather than the degree in music alone, because they intend to become teachers, music therapists, or performers and composers after entering graduate programs. The majority of students, then, experience their senior independent study not only as a capstone but also as the first extended, large-scale project of their professional trajectories. For this reason, the entire structure of

independent study and undergraduate research in music must be flexible enough to accommodate a wide variety of needs and subdisciplines, yet rigorous enough to provide both a meaningful synthesizing capstone experience (for all majors) and a significant large-scale project that can help students transition into a professional career in music. All projects are mentored intensively by a faculty member, with at least one hour (and frequently more) of one-on-one meeting time each week. It is also worth noting that the final project is always the student's own—that is, it does not represent merely a chunk of a larger research project being pursued by the faculty mentor.

The specific type of capstone project varies by both degree program and field of study. The following chart shows the most common versions of independent study in music, although there is some flexibility in the theory/composition area, since some students choose to blend both disciplines in their degree programs.

	Liberal arts (B.A.)	Pre-professional (B.Mus., B.Mus.Ed.)
Performance	Junior recital Senior recital & short paper	Junior recital Senior recital
Composition	Junior recital & scores Senior recital & scores	Junior recital & scores Senior recital & scores
Theory	30-page junior thesis 60-page senior thesis	30-page junior thesis 60-page senior thesis
History/Literature	30-page junior thesis 60-page senior thesis	30-page junior thesis 60-page senior thesis
Public School Teaching	—	Student teaching Half recital
Music Therapy	—	Internship Half recital

Through these varied projects, students receive an intensely rich and valuable experience, one which represents a synthesis and culmination of their previous work and can also serve to launch them into their professional careers.

Music education and music therapy. For majors in these fields the capstone experience provides not only a degree but also necessary certification. Both degrees are course-intensive—requiring anywhere from 15 percent to 22 percent more credits than all other majors on campus—even though the culminating project (student teaching or the therapy internship) is similar to that which students receive in comparable programs at other institutions.

Music theory and music history/literature. For these majors, a greater difference may be found between Wooster's undergraduate research in music and that

of other institutions. In our program students will create two major written theses—a junior-year independent study thesis with a minimum of 30 pages of text (excluding musical examples), and a senior-year thesis of 60 pages. As a result, when these students go on to graduate school, they will have had far more research experience than the majority of their peers, and the written theses serve as invaluable preparation for graduate study and eventual work as music theorists and musicologists. Reports from alumni and their graduate-school teachers repeatedly confirm this outcome. Michael Vidmar-McEwen ('02), now a practicing music theorist, describes his written independent study experience as "a first opportunity to refine a research question and sustain it over an extended period—a graduation from merely practicing research skills to approaching a question the way it is actually done in the academic world."

Composition. For students concentrating on composition, the independent study structure provides them with a thorough experience of every stage of the compositional process: initial conception, structural and motivic development, drafting, revising, score preparation, part preparation, rehearsal, and eventual performance. Wooster is unusual among colleges of its size for being able to provide its music composition majors with atypically broad and deep opportunities for public performance. Not only is there a wide range of student performers and faculty members dedicated to the performance of new works, but the larger ensembles (orchestra, symphonic band, and choirs) perform student works far more frequently than is the norm at undergraduate institutions of any kind. For example, in 2008-09 when we had six declared composition majors, there were 22 separate performances of student works at major departmental events, including four premieres by major ensembles (two orchestral, two choral).

Performance. The scholarly research model has influenced the approach to independent study projects in performance during the junior and senior years in a number of ways. Most importantly, student performers are expected to have undertaken a thorough review of literature (written and musical) and significant research into historical context, style, and performance practice prior to (and during) the preparation of their culminating recitals. (For the bachelor-of-arts students, some of this research will make it into their required accompanying documents, which usually take the form of extended program notes addressing selected aspects of the recital program for a theoretical and/or musicological perspective.)

In addition, in recent years the faculty has incorporated a very rigorous model of evaluation into the independent study process in performance, including the development of a detailed assessment rubric for musical performance. Evaluating musical performance objectively is famously difficult, as is turning a performance

event (or jury) into a useful pedagogical experience for those aiming to enter the profession. Although there is an inescapably subjective and holistic aspect to all areas of artistic endeavor, approaching these areas with the aid of more systematic tools for evaluation and assessment can provide useful insights for both student and teacher.

The assessment rubric addresses dozens of parameters of performance in which majors (and professional musicians) are expected to excel; these parameters are grouped into larger categories such as technique, tempi, dynamics, tone, intonation, articulation, phrasing, choice of repertoire, memorization, and stage deportment. The rubric fulfills a number of functions, serving as (a) a supplement to the still-necessary holistic approach to performance evaluation; (b) a pedagogical tool for helping students to address performance issues systematically; (c) a means by which faculty can organize their own pedagogical approach in private lessons; (d) a means of helping faculty to formulate their own thoughts when providing feedback to students; and (e) an assessment tool for tracking student performance over lengthy periods of time and for identifying areas of musical performance in which the department's approaches and pedagogy may be improved.

Using the Art Museum in Independent Study

In the Department of Art and Art History, majors complete the senior capstone project in much the same manner as do majors in theatre/dance and music. Art history students develop an original, critical question and, through research and analysis of primary documents, produce their theses. Studio art majors follow a similar process—after developing the scope of their inquiry, they produce a one-person exhibition as well as a somewhat shorter research-based artist statement. By contrast with theatre/dance and music, however, the art department and others at Wooster are served by an additional curricular tool, one that is sometimes underutilized on college and university campuses: the art museum or gallery. In this setting student work moves from investigation to application and takes place on both the professional and pedagogical levels. Several internal and external factors have guided the strategies The College of Wooster Art Museum (COWAM) has used to support the curriculum and undergraduate research and the particular forms those strategies take.

The history of the museum closely parallels a fairly common trajectory of college/university art museums or galleries in the United States, both in its founding during the exponential growth of such entities in the mid-to-late-twentieth century and in the energy invested in developing professional museum standards and reputations in the 1980s and 1990s. After separating administratively from the Department of Art in the early 1980s, the museum staff spent the next

decade or so developing collection and exhibition policies in accordance with the American Associations of Museums' best practices; producing traveling exhibitions of national significance; and publishing exhibition catalogues. Although the professionalizing of staff and practices was undoubtedly necessary at the museum, it would also be fair to say that during this period student participation was not always integral to its operations.

In this Wooster was hardly unique, and during the 1990s concern was raised nationally that campus art museums were moving too far from the mission of their parent institutions by becoming almost autonomous entities, in the absence of models other than the civic art museum. As Laurel Bradley describes in her excellent essay summarizing the history of college/university art museums, in the late 1990s the Andrew W. Mellon Foundation catalyzed campus museums' re-orientation back to the curriculum by providing grants for academic curator/coordinator positions in various campus art museums. According to Bradley, these grants "stimulated fruitful experiments that now serve as blueprints for action to others in the field" (Bradley 2009).

At Wooster's art museum, such collegial "blueprints" served to jumpstart what we hope are creative solutions for bridging the gallery/classroom divide in order to create what Janet Marstine has termed the "third space"— a gallery-based research laboratory that functions as a highly public work place outside the classroom (Marstine 2007). Undoubtedly, the idea of putting coursework and student research on view to an extended community audience for approximately seven weeks can seem daunting. However, it can also stimulate a unique and sometimes wonderfully messy opportunity to blend theory and practice.

As in most campus art museums, undergraduate research at Wooster's art museum falls into roughly four broad categories. First, there are the more typical avenues for research in which students work independently as exhibition assistants, doing collection work, or as docents and gallery attendants. Then there are the more organization-specific, museum-initiated venues: a juried student biennial featuring studio art majors' work, sponsored by the Five Colleges of Ohio consortium (Denison University, Kenyon College, Oberlin College, Ohio Wesleyan University, and The College of Wooster); student essays responding to and presented within a contemporary photography exhibition about anxiety and global warming; and creative writing and original choreography created in response to exhibitions and then presented or performed in the galleries.

The third category is the course-integrated exhibition. The most complex example of this category at Wooster comprised two exhibitions developed in support of a team-taught course, The Global HIV/AIDS Crisis: An Interdisciplinary

Inquiry. In this project, four faculty members from theatre/dance, psychology, biology, and philosophy conceived the course and approached the art museum to explore potential curricular connections. It was determined that a larger exhibition focused on some aspect of the global HIV/AIDS crisis would set the overall tone, and a second exhibition of a more experimental/experiential nature would take place in the museum's smaller gallery.

After considering several options suggested by the museum's director, the faculty decided unanimously to bring to the campus art museum *Body Maps: Bambanani Women's Group of Cape Town, South Africa,* a traveling exhibition organized by David Krut Projects in New York City. This community-based outreach project featured fourteen life-size drawings that used the body to map out what it is like to live with HIV/AIDS, accompanied by each artist's first-person narrative. The second exhibition—and the example that best illustrates the potential of the "third space"—became the *Gallery LAB*, so named because the students in the class created the exhibition. *Gallery LAB* included four components: a video booth where both students and visitors recorded responses to prompts about the HIV/AIDS epidemic that were then edited and played in the gallery; a timeline of the history of HIV/AIDS; a drawing project produced by children in Malawi; and other visual art.

The fourth category of undergraduate research involves research using the art museum's permanent collections. This is both the most in-depth and least public research experience involving the museum because, given the timing constraints inherent in the independent study process, such research is rarely accompanied by an exhibition component. Supervised by faculty from the pertinent department (archaeology, chemistry, art history, etc.), such independent study projects range from an analysis of Chinese snuff bottles, to study of newly acquired African art, to projects studying Wooster's Ptolemaic-era Egyptian mummy and wood coffin.

For example, the most recent independent study project on the Wooster mummy analyzed the water-soluble binder in the 2,300-year-old coffin's paint, in order to identify a solvent that could be used to remove soot residue from the lid. Supervised by chemistry professor Paul Edmiston, Kimberly Krall ('10)—a biochemistry and molecular biology major and art history minor—first used infrared spectrometry and atomic absorbance spectroscopy on paint fragments to identify the binder and then created paint samples to test potential cleaning solutions. Krall said of her independent study experience, "After researching period Egyptian paint production and using different analytical techniques on actual samples, it became clear how very different disciplines can work together. This experience has reinforced my desire to become a forensic scientist."

Conclusion

Wooster's long history with a universally required capstone project has written undergraduate research into the very fabric of the institution, shaping the structure and culture of the college's curriculum. In the fine arts, as this chapter has shown, independent study is an intentionally designed culmination of each degree program. As students develop their projects under the guidance of faculty mentors, they combine professional work, performance, and exhibition. Through these experiences, as the students themselves best attest, our graduates are richly prepared for whatever paths their lives may take in the years after graduation.

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Chapter

4

De-centered Discovery: Advancing an Undergraduate Research Culture Within the English Major

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While redesigning a sequence of general-education writing courses in the early 1980s, the English faculty at Francis Marion University (FMU) paid close attention to James Moffett's ideas of de-centered education, which posit that student writers need to consider audience perspectives that have little to do with their concerns as writers. Moffett's ideas, the faculty recognized, provide a means for students to become more mature thinkers and more effective writers. De-centering, somewhat ironically, became the center of the program and continues to shape the department's first-year writing courses (see http://acsweb.fmarion.edu/englishcomp/) and the English major. De-centered learning motivates our students to engage and explore beyond the classroom, allowing them to define themselves as writers and researchers who are responsible to other members of discourse communities. (For a good introduction to Moffett's ideas, see *Active Voice: A Writing Program Across the Curriculum.*)

In this environment, faculty members structure learning opportunities in which students can assume leadership roles in project research, planning, and development. De-centering has encouraged our students to understand their work as having significance beyond that of simple academic exercises. Through this approach, students gain knowledge, confidence, and professional skills that are immediately transferable to their future workplaces or academic pursuits. As a result, writing has become the cornerstone of a vibrant undergraduate research

culture at Francis Marion, a state-supported regional university in Florence, South Carolina, with 32 faculty members in the English department and about 130 majors. Those majors can pursue three tracks—liberal arts, professional writing, or teacher certification.

Through purposeful transactions with real audiences and clients, students have engaged in writing that has become an instrument of discovery and expression, as well as a foundational component of meaningful undergraduate research. This essay examines three aspects of the program's research culture: the Writing Center, the Professional Writing Program, and the Capstone Experience. Each aspect offers non-traditional, de-centered learning environments that foster intellectual maturity and prepare students for challenges beyond the undergraduate curriculum.

Writing Center

The FMU Writing Center serves not only as a support hub across campus, but also as an innovative learning environment that provides undergraduates who train to be tutors of other students with educational opportunities that transcend the boundaries of traditional classroom experiences. After completing a rigorous screening and training process, tutors are encouraged to develop projects and materials that support the operations of the writing center. Through this work, tutors take on leadership roles—identifying the facility's needs, shaping plans of action, organizing tutors, assigning tasks and deadlines, and executing projects to completion. The writing center director and assistant director provide guidance, but students are generally responsible for developing, organizing, and completing these projects. In recent years, tutors have created a variety of materials, including handouts and website materials, designed to help with specific instructional areas.

Some projects have directly affected the process of training tutors. For example, one team of tutors recognized a need for additional tutor training about the Family Educational Rights and Privacy Act (FERPA). These tutors developed a series of skits designed to highlight potential hazards in maintaining confidentiality in the writing center. Another team created a training video that illustrated how to address challenging tutorials with undergraduates, including situations in which student writers behave rudely, are stressed, or want tutors to proofread their work rather than spending time with tutors to learn how to correct their own errors. The video, *The Sensei Tutor*, humorously spoofs Kung Fu action films as it shows tutorials gone awry and suggests strategies for addressing problematic situations. The tutors who led this project wrote the script, established a two-camera filming plan, cast tutors and student actors from the theater department, and, finally, filmed and edited the whole project. The center currently uses the film for tutor training.

The center also has been a key site in the English department for more traditional undergraduate research. Many of our tutors have gained experience in research methodologies and Institutional Review Board (IRB) practices through projects developed in the center. For example, one former tutor used her honors thesis on text-messaging lingo and literacy practices as a starting point for a team research project. The tutors examined the seepage of text-message lingo into formal academic writing and developed strategies for helping student writers understand it as a dialect that has more value in technological communication than in formal academic contexts. For this project, the tutor team researched text-messaging, American dialects, code-switching practices, and the Conference on College Composition and Communication's statement about students' right to their own language. (See http://www.ncte.org/librar/NCTEFiles/Groups/CCCC/NewSRTOl.pdf for the statement.) The tutors also created a comprehensive IRB-approved survey to assess students' use of online language in academic writing. The results of this study have improved the way the writing center addresses questions about text-message lingo and the way a number of the English faculty members address this dialect in teaching situations.

Another group of students joined the center's director in creating a short documentary film examining students' perceptions about grammar. The documentary team wrote a series of interview questions, conducted on-camera interviews, analyzed the results, and edited the film. They learned that students who struggle with grammar problems frequently experience anxiety about the dissonance between the expectations of academic writing and their personal use of language. Because most of the interview subjects did not find past grammatical instruction to be memorable, the staff of the writing center then collaborated to develop grammatical tips and strategies that stick in students' memories.

The department has encouraged undergraduate tutors to present the findings of their research at conferences of the International Writing Center Association and the Southeastern Writing Center Association. In recent years, the department has funded student travel to those conferences through an internal grant program designed to enhance experiential learning. These presentation opportunities have afforded our students invaluable experience in delivering research, viewing their work in a wider academic context, and networking with others in the field. (The grant program, described at http://acsweb.fmarion.edu/qep/, is part of the university's Quality Enhancement Plan, initiated during its recent re-accreditation process.)

The tutoring, research projects, and conference presentations have given our undergraduates skills, experiences, and advantages that they simply would not receive in a traditional classroom environment. In a blind survey of 51 former

undergraduate tutors at the FMU Writing Center, many noted that their experience in the center had a direct impact on their professional development, with 100 percent of respondents either strongly agreeing or agreeing that their tutoring experience improved their ability to help others write effectively in workplace environments, and 98 percent strongly agreeing or agreeing that their tutoring experience improved their ability to critique drafts. The respondents indicated that their writing center experience also strongly improved their higher-level cognitive abilities to organize (92.2 percent strongly agreed or agreed), explain material (92.1 percent), and generate ideas (90.2 percent).

These experiences have made our tutors especially competitive when they apply for graduate school, even when they choose a field outside of English. For example, a former tutor who successfully completed a master's degree in public administration writes:

> Assistantships were scant and competition to fill those slots was keen. I had an edge over my competitors because of my writing center tutorial experience and was awarded an assistantship. My education was almost fully funded, and I received a substantial stipend off-setting the cost of living. My job responsibility was to edit [and] check a professor's textbook . . . . I can say without any qualms or reservations that I would not have gotten this job had it not been for the Writing Center.

In addition, undergraduate tutors leave our university with confidence, professionalism, and a sense of the academic rigor that awaits them in graduate programs and teaching assistantships. A former tutor working on her master's degree in English explains:

> I didn't walk into my grad school writing center training feeling like a fish out of water. It's also helped me immensely in teaching my students and being able to relate to them when they are struggling with writing.

Tutoring has also given former tutors needed skills for the job market. One former tutor reflects:

> During the six semesters I worked at the Writing Center, I tutored students, developed content for the website, mentored peer tutors, learned software, attended and presented at conferences, and published articles. Such a variety provides me with a wealth of "bullet points" I can include in my resume. Looking back, it's quite fortuitous that I became involved as much as I did.

Many former tutors have specifically noted how their writing center experience improved their ability to interact in workplace settings, recognize and follow procedures, and solve problems.

Professional Writing

Like the writing center, FMU's professional-writing program helps students accomplish their own educational goals by fulfilling the needs of their clients. The program is structured around experiential learning projects in which teams of students develop a variety of documents—including reports, brochures, kiosk displays, presentations, and web pages—for local organizations. In completing these assignments, students move beyond classroom simulations and become actual workers for clients. They often visit client sites, select and edit boilerplate text from client-provided files, conduct Internet searches, interview employees, before collaborating on drafts and quality reviews of documents. The shifts in audience and environment often provide the stimulus for students' growth as they engage in the kind of research required in the workplace, learn to collaborate with teammates, and function independently of the professor.

Preliminary courses in technical communication and business writing provide students with foundations for collaborative and workplace processes. Advanced courses provide additional experience with project planning and implementing team strategies. To earn academic credit for senior internships, students must function as effective employees for client sponsors, initiating tasks and facilitating their own projects—responsibilities that require even greater independence. In all courses, the goal is to produce final documents that clients can distribute or publish.

As students meet clients in professional environments and work to achieve common goals, their discovery and learning entail re-visioning of their own roles. This is especially true for students with deeply entrenched passive learning habits who perceive themselves *only* as students. Waiting passively for step-by-step instruction is no more appropriate than "shadowing" a supervisor on the job. In this de-centered environment, the students' purpose shifts from demonstrating a level of proficiency or earning a grade, to satisfying client needs; the primary audience shifts from professor to client; and the end products shift from academic exercises to usable, professional documents. In this way, the program challenges students to develop professional identities, expand their roles as workers and leaders, and raise their own standards of quality.

Some students prepare for advanced work by completing FMU's course in technical communication. The course begins with rudimentary assignments in technical descriptions and instructions that students complete independently. The course then transitions to a series of assignments prompting students as they proceed through an extensive group project. Students write a proposal and assembly manual for a new product, pass two rounds of quality-assurance testing on the manual, and write a completion report.

During the group project, students function as product developers, writers, editors, and quality testers, just as they would in industry. By working through the document-production cycle, students learn about conveying complex information simply, negotiating workload, integrating text and graphics, conducting quality reviews, and rising to the standards of professionalism. In essence, the project reflects the common demands of working in industry as a technical writer and prepares students to move into that world with greater familiarity and clearer expectations. Courses in Business Writing expose students to similar collaborative workplace processes. Because some teams produce usable documents and some do not, all teams work on the same project for the client. Ultimately, clients select the final products they like best or use them in rotation when a class produces several viable options. Courses in business writing expose students to similar collaborative workplace processes.

Recently, two classes in business writing combined their research efforts, compiling an up-to-date list of grant-funding sources for a local non-profit. Through meetings with the client and follow-up discussion, students in both classes identified and researched funding sources: foundations, government agencies, private industries, religious organizations, and civic organizations. They listed the types of information most useful to the client, such as each funding organization's mission, service region, viability as a donor, average amount given, and application requirements. To streamline the document's ease-of-use, students collaboratively designed a template for consistently recording all funding information.

The preparation phase of creating the template led logically to the research phase, in which students searched the Internet for details about each funder. The subsequent phase of drafting the document, which included summaries and recommendations, flowed smoothly into internal and external reviews conducted by all teams, who reported the findings of their reviews in memos. Both classes then addressed document design to ensure that the client could quickly locate desired information. The final phase of the project was an oral presentation to the client and delivery of the final product. Experiences like these in technical communication and business writing prepare students for more advanced courses that involve project planning and management, client correspondence, leadership, and facilitation.

Like employees in the workplace, students in advanced professional-writing courses must juggle multiple assignments and simultaneous responsibilities. In a recent Advanced Business Communication class, students served four clients simultaneously, managing the workload and schedule as professionals do. They switched often from one assignment to the next, while maintaining momentum on each project. They dealt with information overload, yet followed through on

details. In the process of completing client documents, they also generated the associated memos, status reports, and quality reviews that facilitate any well-run project.

One client, the executive director of the Belle Baruch Foundation in Georgetown, S.C., asked the class to design and develop a series of historical displays to augment the foundation's guided tours through a former slave village. Primary research began with a tour of the village and interviews with the executive director and staff experts. Students left the tour with a list of topics to develop, copious notes, and an understanding of the client's request for tasteful, unobtrusive displays. Shortly afterward, they began dividing the workload and establishing dimensions for each display. Ongoing secondary research included historic photographs archived in the Georgetown County Library, newspaper articles, books, and videotapes of local lectures and interviews.

When drafting of the texts for the historical displays began, with students divided into teams of three, students quickly realized the inconsistencies among their drafts. Particularly during client projects in advanced courses, problems like this become opportunities to cultivate independence and learning. Professors can ask, "If I were not here to tell you what to do next, what would you do?" In this instance, one student insightfully suggested "developing style guidelines." To ensure consistency in implementation, students suggested facilitation strategies, discussed the pros and cons, and refined them based on class feedback. Ultimately, they agreed to record the steps for implementation in a collaborative memo and to print copies for each class member.

As they applied their knowledge and skills in audience analysis and writing processes, they shifted from "doing what the teacher says" to doing what the client needs and the project requires. More importantly, at this advanced stage in their academic careers, they figured out how to do it themselves.

Our most advanced innovation in de-centered learning entailed recruiting undergraduates to assist with the "compliance documentation" the university was required to submit to the Southern Association of Colleges and Schools (SACS) in order to reaffirm accreditation, which occurred in 2008. Drawing from professional-writing majors and minors and trained writing-center tutors, the director of professional writing assembled and supervised a team of writers and editors who worked on university reaffirmation of accreditation from the inception of the process to its completion. Building on their coursework and previous training, they gained even more knowledge and skills as they interviewed campus experts, tracked down information, revised and edited documents for logic and consistency, catalogued and retrieved drafts, and drafted correspondence for the director. Over two years, these students helped produce 916 pages describing

the university's compliance with 80 separate requirements, citing 780 sources as evidence. In addition to a printed report, the team also created web pages and a CD for electronic retrieval of the information the team had compiled. The students' on-the-job learning experience significantly enhanced their credentials as they applied to graduate schools and landed full-time jobs. One student was subsequently hired at another university to work full-time in its accreditation-compliance office.

Since 1998, 72 interns in professional writing have served 35 different clients. Among those graduates who have reported their status, 14.5 percent have pursued graduate degrees, and 100 percent of the remaining students have gained full-time employment. Given the subsequent success of our professional-writing interns and graduates, the department's faculty members maintain their commitment to experiential learning. Results like ours indicate that familiarity with workplace processes and growing independence prepare students to take initiative as professionals during both their internships and subsequent careers.

Capstone

In 1996, the English faculty developed a one-hour capstone course, English 496, to help graduating seniors prepare for the workforce or graduate school and to gather data for program assessment for the English major. Students are required to complete two principal assignments: 1) revise a paper from an earlier literature course, which faculty use to assess students' progress and which the students can use as a writing sample when they apply to graduate programs or for jobs; and 2) complete a resume. For the resumes, students are required to schedule a meeting in the Career Development Center. In designing the rest of the course, the faculty recognized that having students revisit a paper written during a previous semester would provide a good opportunity to reinforce research, writing, and revision skills. The hope, which has largely been realized, was that students would be able to see new opportunities in old papers, especially after having completed advanced courses in literary theory.

The faculty also recognized, however, that there would be potential problems. If faculty members provided too much guidance on papers that already had some level of faculty involvement, the practice would not provide writing samples that truly represented the students' abilities. More importantly, the course could have the opposite effect from what we wanted—it could make students less autonomous and more dependent as writers. The faculty decided, therefore, to structure the course in such a way as to limit the instructor's role in revision. Early in the semester, students submit papers to the department chair, who teaches English 496 and makes certain that the papers address the department's instructional

goals. Students are, for example, discouraged from submitting papers that do not include a research component. Rather students should select papers that evidence their familiarity with on-line databases and their ability to synthesize articles from leading journals in literary criticism and theory or that seem unlikely to be easily expanded into a longer, thesis-driven argument.

At this point in the semester, the instructor is available to answer specific questions, but resists making "global commentary" on the papers chosen for revision. Instead, the instructor encourages the students to think critically about the papers and to develop several possible directions for revision. He or she begins by asking the students why they have chosen the papers they selected. Hoping to de-center the students from their own writing, the faculty member then asks students what readers might find particularly interesting in their papers and invites students to consider the sorts of information readers might need to fully appreciate the argument. The students are then responsible for making at least two appointments with faculty tutors in the writing center. At the end of the semester, students submit both the original and the revised papers.

The collected papers serve as a cornerstone for program assessment of the English major. Over the years, the department has evaluated hundreds of papers and has used the findings to measure the effectiveness of program modifications. More importantly, the capstone course has proven to be a valuable learning experience for our students, one that complements the experiences they gain through the writing center and the upper-division, professional-writing courses. Through the capstone, students learn to write without the guidance of a detailed assignment sheet or the direct supervision of the faculty member who ultimately assigns their grades. Tutors at the writing center provide suggestions as informed readers, not as evaluating teachers, and the students continue the transition from writing to meet the requirements of an assignment to writing to engage and convince a fellow scholar of the writer's argument. Research becomes a way of solving specific problems, not an exercise that needs to be completed because the instructor demands it.

Our most engaged students, not surprisingly, often produce splendid work. They frequently use capstone papers as writing samples for graduate school, and they sometimes are able to present the findings of their research at regional conferences. When they do so, faculty members provide them with an abundance of feedback—particularly in forming their essays into twenty-minute presentations. At this point, however, the relationship between faculty member and student has changed, much as it does in the collaborative projects discussed earlier. Rather than seeking a grade from a faculty member, students are seeking practical advice about professional expectations. The interaction between student and professor

becomes more collegial and less authoritative, as the faculty member sheds the role of evaluator and takes on the role of mentor. By de-centering the role of the instructor, then, the capstone course helps students become more autonomous and view the purpose of their writing in a larger, more meaningful context.

The faculty and students of Francis Marion University are fortunate to work with an administration that values creative instruction and innovative approaches to undergraduate research. Over the past several years, the English department has embraced the opportunities provided by the university's Quality Enhancement Plan to extend and refine our research culture. In large measure, we have built on the principles of de-centering that have served our composition program effectively for many years. The result is a dynamic program that provides exciting, rewarding experiences for faculty and students alike and that, most importantly, allows students to understand research as an integral component of their life's work.

Chapter 5

Interdisciplinary Research Seminars in the Arts and Humanities at Montana State University

Gregory Young
Montana State University

Across the country, use of undergraduate research and creativity as a pedagogical tool is spreading rapidly from the sciences and engineering to the arts and humanities. This raises several questions for faculty members and administrators: How can we involve students in delivery methods that are more cost-effective than one-to-one? How can faculty research agendas be assisted, rather than impinged upon, by this activity? How can we prepare students so that they are up to the task and can most benefit by such instruction? Interdisciplinary undergraduate research (UGR) seminars have the potential to provide at least a partial answer to these questions.

The context for undergraduate research at Montana State University (MSU) is best summed up from the MSU mission statement: "integrating learning, discovery and engagement." In 1994 MSU became one of the first public universities with a centralized office for undergraduate research in all disciplines, the Undergraduate Scholars Program (http://www.montana.edu/usp), and a decade later we redoubled our efforts in this important pedagogy by requiring a research/creativity course for all undergraduates.

Course Guidelines and Learning Outcomes

A faculty committee reviews proposals for research/creativity courses, which must adhere to the following guidelines:

- Students must experience the process of research and creative experience as a unique intellectual activity and generate a scholarly product.

- Student autonomy directs the research and creative experience, while faculty and staff members provide the framing concepts and contexts.
- Frequent and early benchmarks must be provided for student progress to encourage early engagement in the research and creative process.
- The research and creative component, done individually or in small groups, must constitute at least 1/3 of the course. The remainder should provide sufficient information about the subject to enable the student to formulate a project as well as provide the student with the tools to do a research and creative project.
- Courses geared toward sophomores are particularly encouraged, but courses can be offered at any level and may have prerequisites.

Through the research and creative experience, students will:

- Improve their ability to put concepts and facts into practice.
- Increase their understanding of the processes and dynamic nature of knowledge.
- Strengthen their habits of critical and creative thinking while seeking and synthesizing information from broad and diverse sources.
- Deepen their understanding of the importance of teamwork and collaboration.
- Develop responsibility, competency, and confidence.
- Expand intellectual curiosity and interest in the subject area.

This major curricular change was part of a reinvention of our general education curriculum (http://www.montana.edu/newcore). Titled Core 2.0, most of the funding for it came from reallocating resources from the delivery of the old core curriculum. In some cases, departments revamped their capstone courses to provide research seminars to their majors, and in others, departmental requirements were altered to include the research/creativity requirement. This was done with the intention of including this activity in normal faculty teaching loads.

Interdisciplinary Undergraduate Research (UGR) Seminars

Interdisciplinary research seminars give undergraduates opportunities to not only make interesting connections between disciplines, but also to conduct original research on academic pathways not nearly as well trodden as those in standard disciplines. They also provide professors an opportunity to collaborate with colleagues in other disciplines, and by so doing, come to a better understanding of their own disciplines while exploring new research pathways. In some cases, these interdisciplinary tracks have become their primary research.

Musi-Tecture. In 1991, three years before Montana State University had established its Undergraduate Scholars Program, an architecture professor

inquired, "What do you think of the adage 'architecture is frozen music'?" We both thought this was a Frank Lloyd Wright quote, and soon found out that some sources attribute it to Goethe, and others claim it even preceded him. After several discussions on this topic, wherein we discovered that the fields of music and architecture had much more in common than we had thought, we decided to co-teach a seminar on this topic. At that time, only the sciences and engineering had a course rubric for undergraduate research so we used the independent study rubric, and recruited eight architecture majors and eight music majors. Additional faculty compensation was not available, so we taught the course in addition to our normal teaching loads purely out of our interest in the subject.

Before the course started, we prepared a taxonomy for comparing terminology and sources of inspiration in both disciplines. The students helped flesh out this taxonomy in the first ten weeks of the course. They found visual and audio examples from each field that represented many common terms and sources of inspiration that could be easily juxtaposed. The last five weeks of the seminar were devoted to independent projects in which each architecture major had to design a building inspired by and correlating with a piece of music, and each music major had to compose a piece to be performed in class based on a building. The student projects were very successful, and details can be found in an article published by the M.I.T. Press (Young GD, Bancroft JA and Sanderson M. 1993. "Musi-Tecture: Seeking Useful Correlations Between Music and Architecture." *Leonardo Music Journal* 3: 39-43).

Music and Economics. The University Honors Program (UHP) offers faculty members a choice between course buyouts and extra compensation for teaching its seminars. This provides a structure within which interdisciplinary research seminars can flourish. Each seminar proposal is vetted by the UHP faculty advisory council. The following example, in which I was involved, demonstrates how such a seminar can inspire students to do independent scholarly work in an interdisciplinary context, with a study-abroad component to reward them for their efforts and bring an enhanced perspective to their projects.

The seminar "London and the Lakes: Music and Economics from Handel to McCartney" focused on how money influenced musical composition in England from 1700-2000. Economics as a discipline provides an interesting lens through which one can investigate the history of music composition and performance. Music, on the other hand, can provide a context for examining the field of economics, providing insights for both economics majors and non-majors. Looking at the liturgical music of Bach, supported almost entirely by church funding; the royal court music of Mozart, paid for by monarchs; the operas of Wagner, supported by ticket sales; or the CD and Internet sales of recent music demonstrated that money

has directly influenced musical creativity for centuries. Larger socioeconomic influences, such as the industrial revolution, the mass acquisition of audio and visual technology, and the evolution of the Internet, have created major shifts in the funding of musical performance and composition.

During the last 300 years, several diverse entities have exerted major influences on the composition and performance of English music. These include the royal courts, churches, governments, universities, private foundations, and, more recently to an increasing extent, commercial enterprises. These entities influenced folk culture, the economic status of different social classes, poetry, development of musical instruments, musical developments in other nations, publishing media, and technology—thus providing fascinating critical perspectives on creativity in music.

Students met as a class with the faculty members once each week during the spring semester and flew to England at semester's end to spend a week in the Lake District and a week in London. At the beginning of the semester, the two professors involved set the stage by giving examples of influential connections between the two disciplines and encouraged students to begin thinking about possible topics for their research projects. Students were then required to have a draft outline approved before they moved on to researching their topics, with the eventual goal of a 40-minute class presentation and a twelve-to-fifteen-page paper on the topic. Many of the presentations ultimately included PowerPoint slides and recorded musical examples. As participants prepared for the trip, students planned events or side trips in London and the Lakes related to their projects. They were responsible for all logistical details of these events and led the excursions.

Following the success of the first seminar, we offered another one, "From the Vienna Woods to the Black Forest: Music and Economics in Vienna, Salzburg and Munich." Again, students chose academic projects according to their interests, and studied both direct influences and larger economic developments. They presented their findings to the class and suggested ideas for related activities that we could include in our itinerary for the subsequent trip abroad.

Occasionally, students start down a research path and end up discovering something related to their topic that they find even more interesting. Lindsey Hopper, a senior majoring in cell biology and neuroscience, studied the Vienna Philharmonic Orchestra, and although she found it difficult to obtain salary figures and other financial information, she found the issue of gender equity in the orchestra intriguing and asked if she could focus on that in her paper. The orchestra has resisted hiring women for most of its centuries-old existence and has not followed the lead of most of the world's major symphony orchestras in using a blind audition process. She wrote about hiring practices, attitudes of current

members on allowing women to play, and other pertinent information about equity issues.

Even after a course like this is designed, which my co-designer, economist Vince Smith, and I found entirely pleasurable and intellectually stimulating, enough students have to enroll and both professors have to make time for it. Scheduling a trip abroad is sometimes difficult because sometimes students find they cannot afford the cost of the travel. The following are two examples of courses designed but not yet offered.

Music and Literature. This seminar aims to look for useful correlations between music and literature. Comparing historical periods through the genres of art song, opera, chamber and orchestral music, combined with poetry and prose, will set the context for student research projects on particular subjects. The entire course will be spent examining the ways in which music and literature intersect, share common traits, and influence one another. Faculty members will present the context and background and then students will present the results of their research.

Music and literature have been structured by scholars into similar historical periods, such as Classicism, Romanticism, etc. As a class, we will compare and contrast the essential elements of these periods in each discipline. Then, within each period, we will do a case-study comparison, say, Mozart and Jane Austen. Students could choose a research project that examines a similar pairing, chosen for its aesthetic, chronological, textual, historical, or other links.

A study of the major genres of music and literature will focus on similarities in form, meter, rhythm, etc., focusing on the incorporation of various genres into musical settings such as opera (comic or tragic), the musical, lyrics, etc. A case study discussed in class might be a Shakespearean sonnet and that same sonnet set to music by one or more composers. Students could choose a similar comparison for their research project or compare a particular musical genre, like the sonata, to a literary genre.

All assignments will be active research assignments, allowing the students to delve deeper into a particular research topic and to present their findings orally, in writing, and musically (through live performance or multi-media). They will also be required to submit a fifteen-page paper on their research topic. Musicologists examining genres from different perspectives try to find out, to the extent possible, what factors affected musical style. An example of a research topic might be how the stylistic elements of Mozart's Divertimenti reflect the stylistic elements of classicism in literature. Conversely, a student could pick a specific work of classical literature and do a similar comparison with the stylistic elements of the Classical period in music. Students will be able to visit the sites relevant to their topic when we go to London, Stratford-on-Avon, Cambridge, and Oxford.

Music and Sculpture. Art professor Nelleke Beltjens and I are currently in the process of designing an undergraduate research seminar in which eight music students and eight sculpture students will pair up and design joint projects, each pair creating a new multi-media piece in which original music will reflect original sculpture and vice versa. This course will be modeled on the music and architecture seminar outlined above, but instead of extensive faculty preparation, student engagement in setting up the process will add a new level of interaction to this original creative or artistic work.

More Possibilities

During a session at the 2008 Student Engagement Conference at the University of Kentucky, I led an interactive session that explored other possibilities for interdisciplinary UGR seminars that could be designed and offered. We came up with: English composition and musical composition; language acquisition and the Suzuki Talent Education Method; string theory and aleatory music composition; music as a protest genre; pattern recognition; an interdisciplinary look at time; music and mathematics; the geography of music; and music and communication.

Ideally, faculty members in the arts and humanities will find a way to deliver UGR as a mainstream pedagogy to more than one student at a time, while advancing their own research agendas. This has been accomplished in the science laboratory where a professor has a range of personnel helping out, from undergrads to post-doctoral students. Interdisciplinary UGR seminars may be one way of achieving that goal.

Enabling students to become more familiar with the process of inquiry is essential for making the kinds of connections that lead to the discovery of knowledge. Harvard professor Tony Dangerfield said that universities' "most precious contribution is to send out into the world a group of students who are full of this energy that permits them to make discoveries we can't even imagine, and to make connections we have never thought of" (AAC&U Conference Presentation, New Orleans, LA, 2007, http://www.aacu.org/podcast/feed/103/engell_dangerfield_AM07.mp3).

In designing and teaching these seminars, we hope to foster these traits in students, for their future and for the future of our society.

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Chapter 6

Models of Undergraduate Research in the Humanities: The Severan Database Project

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When my colleagues hear of the remarkable support that I've received from the University of South Florida's Office of Undergraduate Research in the midst of harsh economic times, they are uniformly impressed and amazed. When I suggest that they too could be recipients of such funds, however, they uniformly balk. Their research is so complex, so specialized, they say, that there is no way undergraduates could ever contribute to their projects. Initially, I was of the same opinion regarding my own work. Thanks to the guidance of mentors in my field and in the USF Honors College, however, I have found a way to harness the initiative and resources of my talented undergraduate students in order to build powerful databases that facilitate my own and my discipline's research. This essay documents my shift in thinking and explains how I've been able to incorporate undergraduates into my research program.

I am a classicist by training, but because of my interests in Roman coinage, archaeology, art, and history, I was able to land a position as a Roman historian at the University of South Florida. My work explores the sometimes competing and sometimes complementary statements made by the Roman imperial administration, individual cities, groups and individuals concerning the Severan dynasty (193-235 CE)(Langford 2008, 2012). This research is based upon the recognition that no one person or group controls the "truths" of history, but that several groups negotiated with the imperial administration to create a mutually agreed upon interpretation of the past, present, and future. For convenience, I call the process of sorting through claims and counter claims which ultimately result in agreed-

upon interpretations the "negotiation of ideology." Sorting through these claims is not an easy task. The evidence that survives from this period is scattered and fragmentary. Written histories were composed by senators and elites and as such they bear the imprints of their authors' agendas. These histories are often critical of the emperors and their actions, sometimes for obscure reasons. Only a handful of the senatorial histories survive and often in bits and pieces found in later authors' writings.

It is indeed ironic that the most powerful and insistent voices in antiquity—namely those of the emperor and his imperial administration—have been drowned out in our own day by the senatorial authors, even though they were less powerful. Each of the Severan emperors wrote an autobiography, probably in an attempt to control future generations' opinion of their reigns and to counteract the almost uniformly critical senatorial histories. Unfortunately, none of these autobiographies survives except in fragments that later historians incorporate into their works, usually to mock the emperors or disprove their assertions.

In order to create a more complete vision of these ideological negotiations, I must reconstruct the official imperial narrative through inscriptions, monuments, coinage, and artistic and architectural programs. The senate is only one group with whom the imperial administration communicated. Branches of the military, governments of various provincial cities, and the population of the city of Rome were other targets of imperial propaganda. Just as with the evidence remaining from the imperial administrations, the responses of these populations to imperial propaganda must be reconstructed through fragmentary bits of inscriptions, monuments, coinage, and artistic and architectural programs.

The amount of data that I must examine and manage in order to write effectively concerning these populations and their ideological negotiations with the imperial administration is staggering. More than 420 provincial cities were minting bronze coins under the Severans. The Severan emperors themselves minted several issues a year at three or four imperial mints throughout the empire, that feature dozens of variations in inscriptions and iconography. I've collected more than 700 inscriptions from across the Mediterranean in order to examine the role in these negotiations of Julia Domna, the first Severan empress. Each inscription must be examined, in some cases edited and translated from Latin or Greek. In order to understand the coinage and the artistic and architectural programs, I must employ not only my training in Latin and ancient Greek, but also my knowledge of iconography to analyze artistic and numismatic norms.

Numismatics is a specialized discipline that frightens off many classicists due to its focus on technical aspects such as smelting and refining metals, quantitative analyses of dies and mints, circulation patterns of coinage, and the like. I've had

to learn these things in order to gain the respect of numismatists and earn the freedom to write about coins in iconographic terms. Finally, my knowledge of the history of the period is vital to contextualizing the evidence that I uncover.

In 2007, I won a New Researcher Grant from the University of South Florida that allowed me to visit the vaults and library of the American Numismatic Society in New York City, as well as to mine the resources of the Rare Book and Manuscript Room of Columbia University's Butler Library. I returned from my six weeks of research loaded with much more information than I could ever handle by myself. In the fall of 2007, while I was still despairing over how I would ever get a handle on this body of information, I met Susan T. Stevens, an archaeologist now teaching at Randolph College. Our local chapter of the Archaeological Institute of America had brought her to USF to deliver a lecture entitled "Messages in Stone: Roman Mosaics in Social and Architectural Context."

I had the pleasure of hosting her and the morning after her lecture, as we sat chatting over coffee, I mentioned how impressed I was with her ability to handle with ease such a large amount of information. She proceeded to tell me that she had discovered a goldmine of talent and funding through use of undergraduate researchers. I marveled that she would trust undergraduates to enter and analyze data. How could she ever be comfortable that their work wouldn't be full of errors? After all, as the saying goes, "garbage in, garbage out". She explained that she checked over the information, but that the students did her a great service in simply adding the data, becoming familiar with it, and then asking and answering their own questions using the database.

As a trained classicist, my natural inclination was to snort in derision when she suggested that I too could benefit from employing undergraduate researchers in my project. After all, Susan's undergraduates needed a course in archaeology, a summer in the field, and a handful of computer skills in order to populate her databases and analyze the evidence. The number of skills mine would need would be staggering. To do what I do, they would need a facility in Latin and ancient Greek in order to read the histories and the inscriptions on coins and monuments. In order to read the catalogs from which I'd gathered the data, they would need French, Italian, and German. They'd need experience with coins and artistic programs to interpret numismatic and iconographic evidence. They would need great computer skills in order to populate the databases, but also to help me manage these on a server that could be remotely accessed and published on the internet. Finally, they would need a good grasp of the Severan period in order to contextualize the evidence that they were examining.

Thankfully, I didn't snort. In my arrogance, however, I underestimated both the intelligence and abilities of my own students as well as the skills that Susan's

undergraduate researchers needed. In addition to training her students how to handle material culture, she also demanded excellent analytical and writing skills. In later correspondence, I learned that Susan's students displayed these skills in individual presentations at the American Philological Association meetings in January 2011 and in coauthoring one of her excavation reports (Stevens, Garrison, and Freed 2009). But at that moment over coffee when the idea of employing undergraduate researchers in my own work first arose, I simply balked. Susan smiled tolerantly as she explained that my researchers wouldn't have to have all the skills I'd just listed, only one or two, and that I could teach them the rest. I wasn't convinced, but I was intrigued, and I thanked Susan for her suggestions and then let the idea of utilizing undergraduate researchers lie fallow.

Over the course of the fall semester, I continued with my regular teaching schedule, occasionally wondering whether it would be completely impossible to use undergraduate researchers. One day in my sophomore-level Roman Empire survey course, I showed students an image of a coin showing the face of the Emperor Lucius Septimius Severus. I was just about to explain the propagandistic messages that the coin conveyed to an informed Roman audience when I heard a student start laughing. I turned to see what the commotion was about. He was laughing at the coin.

"It takes real balls to make a statement like that," he said, pointing to the reverse image on the coin. In fact, he was right, though I hoped that I would have explained it in a slightly more sophisticated manner. The image showed the emperor on horseback, trampling a Persian foe surrounded by the inscription "VIRTVS AVG," which translates to something like "the manliness/courage/masculinity of the Emperor." The student was laughing, he explained, because the historians of the period belittled Severus' campaigns against the Persians as mere saber rattling. This coin was a clear attempt to portray the campaigns and the Emperor in as flattering terms as possible.

As I walked out of class that day, my mind was whirling. This student, who had little Latin and no Greek, no real training in numismatics or iconography, was able to effectively contextualize the coin and understand not only the propagandistic message of the inscription but also at least one possible response to the message. I felt both humbled and exhilarated at the same moment. How had he done that? And could I use him to help me manage some of this data? Over the course of the next several days, I realized that the reason that this undergraduate could so effectively interpret and contextualize that coin was *because I had taught him how.*

I was thunderstruck at the power that I wielded in the classroom. After more contemplation, I realized that it would be more surprising if my students *couldn't* do what I do. From my first day of class, in every one of my classes, I employ a

series of exercises designed to empower students by immediately showing them how to interpret ancient evidence. My favorite first-day-of-class exercise, which I shamelessly stole from a favorite high-school history teacher, is to ask students to pull a penny from their pockets and imagine that they are archaeologists living 2,000 years in the future. The only evidence that the student-archaeologist has of this now-dead civilization is the object in their hands. So, what can they tell me about this civilization?

"This civilization trusts in God," one student usually says.

"Oh, you can read English?" I retort. My response is usually greeted with a number of chagrined expressions. They realized that I've just removed their ability to employ literary evidence to interpret the coin.

"They had a dating system. This coin was minted in 1983," is another typical response.

"I see. How do you know those squiggles are numbers? How do you know that's a date?" I ask.

At this point, some bright student usually shouts out, "How do you know it's a coin?"

When we get to that point, I know I've struck gold, as it were. After a few more minutes of speculation and discussion among themselves, they usually conclude, correctly, that the most they can say about this civilization is that it had metallurgical and minting technologies and that the images and squiggles on the object probably meant something, but without further evidence, it was difficult to say what. I then proceed to place a famous Roman coin, the Ides of March *denarius*, on the screen; this is the coin that Brutus minted to celebrate the "liberation" of the Roman Republic and the assassination of Julius Caesar. Facing this new puzzle, the students are prepared to start from ground zero and slowly build a small body of evidence concerning what they can, and just as importantly, what they can't, say about the coin and the civilization that produced it.

Thus my students know how to interpret iconographical and numismatic evidence because I've taught them how. From the first day in class, I've given them an interpretive framework, empowered them to be confident in their interpretations by training them to identify what they can and cannot know, and encouraged them to reinterpret the evidence when faced with more information. Every day that I meet with them, in every lecture I give, my students are faced with numismatic, literary, artistic, and archaeological evidence. Every class meeting, they watch me interpret this sort of evidence, and several times during the semester, I require them to do the same. If they can't do what I do by the time the semester is over, at least methodologically speaking, the fault rests with me, not with them.

Fine, you might be saying. They can handle the numismatic and iconographic evidence, but what about all those languages? The experience with the student in class that day helped me to realize that the amount of Latin and Greek needed in order to translate the inscriptions on coins is actually quite limited. The obverse of a coin usually contains the names and titles of the emperor, often abbreviated. It only takes students a handful of coins before they learn the conventions for these abbreviations. The reverse inscription is where the propaganda is displayed. Even there, the inscriptions usually only contain a few words, most of which are reused from one emperor to another. The images accompanying these inscriptions allow the students to add depth to their interpretations. The cases or declensions that students need in order to interpret these coins are usually learned in the first semester of Latin or they can be taught to the students I'm working with in less than a week.

The catalogs from which I gathered the numismatic evidence are written in French, Italian or German. Surely those languages are out of the reach of undergraduate researchers? All three probably are, but usually students have enough of one of these modern languages that they can make out the description of the coin, especially with the help of the image of the coin beside the description. Finally, once the description has been translated into English and entered into the database, the issue of secondary, modern languages disappears. The student who knows German but not Italian is in no way impeded from using the data that comes from the Italian catalog because the description is now in English.

Armed with these realizations, I was ready for the email I received from the USF Honors College announcing the Undergraduate Research Initiative, which invited professors to submit projects for funding. I wrote a proposal that asked for about $4,000 in order to buy three FileMaker Pro licenses and pay two undergraduate researchers $10 per hour for 120 hours or research over the course of the following summer. I envisioned that I would teach these researchers, who would likely be my star students, whatever Latin or Greek they required to make sense of the data. They would enter into a database the coinage descriptions and images for coins minted in four provincial cities during the Severan Dynasty. Their research would stem from the notes they would keep. I would meet with them to help guide their projects and ensure that the work was being done at the level of quality with which I was comfortable, so that I too could employ this database to inform my own research.

When the director of undergraduate research, Naomi Yavneh, called me into her office to discuss the idea, I was ready to be told that I was asking too much and that the project should be scaled back, at least in its initial stages. She listened to the proposal, asked some key questions, and then explained that I wasn't thinking

big enough. This project could only help two students. Why not bring in four? Why stop with four cities? Why not eight? Could I possibly design a course that would allow future students to use the database? Why not employ the student researchers to teach the students in this new course how to use the database? She explained that once I'd trained a new group of students how to use the database, I would have a ready-made batch of researchers for the next summer research project—students who would help me to expand the project while benefiting from working one on one with a professional researcher. I was elated to hear an administrator encouraging my work, but staggered at the level of her financial commitment to the project.

When I mentioned that I couldn't wait to tell an Australian friend and colleague, Clare Rowan, about the project, Yavneh asked me what Rowan's field was. I explained that she was interested in Severan coinage, just as I was, but that she took an entirely different approach, focusing on quantitative measures rather than iconographic evidence. Yavneh suggested that we find a way to draw Rowan into the project and host a conference on coinage to celebrate the unveiling of the database. Let me sum it up this way: I went in asking for two researchers, for one summer, to enter data from four cities. By the time I walked out, I had three summers of funding for what came to be six students per summer and eighteen cities. I asked for under $4,000, and walked out with something akin to $30,000.

The results of this undergraduate research are rich indeed. I now have three databases on the web that are available to my colleagues and students (see http://web3.cas.usf.edu/main/other/severan/). I presented one of these databases, Severan Provincial Coinage, at the prestigious 2009 International Numismatic Congress in Glasgow, Scotland, and was greatly encouraged by the response of my colleagues. The Severan Provincial Coinage database is a real contribution to the field, I was told by the curator of coins at the British Museum in London. But the real disbelief and excitement that I felt from the audience came from the fact that I employed undergraduate researchers to compile this data. What kind of students am I producing at the University of South Florida who can undertake this type of research, the curator of coins at the Bibliotheque Nationale in Paris wanted to know? I explained that I had an average of fifteen qualified candidates for the project each summer. I usually only selected between four and six students in order to keep the quality of the project and their experience level high. Imagine the jump in prestige that my university experienced from that one statement, all because I was willing to rethink my work and share my research with a few talented undergraduates.

My second opportunity to present this project came not at an academic conference, but at the 2010 National Conference on Undergraduate Research

at Weber State University in Ogden, Utah. With my colleague John Black, I presented the information I've just outlined to a room packed with deans, provosts, humanities professors, and even a representative from the National Science Foundation. I posed a series of questions to the audience, asking them to consider whether their own work could be shared with undergraduate researchers. Those questions were:

- Do you teach your research?
- Can you incorporate case studies, e.g., into your classes to train students to do what you do?
- Are there large data sets that you deal with?
- What sort of skills are needed to analyze your data?
- Are these the same skills that you're teaching your students?
- Are there parts of your research that you can delegate to students?
- What checks could you build into the process to ensure that the student contributions are of high quality?

The response that I received was overwhelming. As the humanities professors were consulting with one another concerning their own projects, the NSF representative approached me to compliment me on the presentation and the project. He suggested that NSF would be interested in funding my projects if I could highlight an anthropological aspect of the work. Let me simply repeat that fact for my disbelieving colleagues in the humanities, and Classics especially: the *National Science Foundation* wanted to fund an undergraduate research project in the humanities. To quote one of my undergraduate researchers, "Shut up!"

I recently finished the third summer of research with undergraduates, but the Honors College shows no sign of letting its support flag. Each year, I ask for a little more support than the year before, more licenses, more technical support, more students, and each year Naomi Yavneh happily supplies what I ask. Why? Not only does this project help me in my research agenda and increase my prestige among my colleagues, but it also helps my students and increases the prestige of my university.

Before I began the Severan Database Project, even my brightest and most talented students struggled to find placement in mid-level graduate schools, often without any funding. Thanks to the project, my undergraduate researchers have been accepted to better graduate schools and received full funding. My proudest moment was sending off one of my students this fall to Columbia University for a master's in Classics, knowing and delighting in the fact that she could revel in the Rare Books and Manuscripts room, using the same data that I had so meticulously gathered three summers earlier.

My students have now participated in three USF Undergraduate Research Symposia. In the first year, we swept the first and second places for best papers in the humanities. One of those students was admitted to a very good master's program in Classics at the University of Kansas with full funding where she cataloged the department's collection of coins. She has since gone on to study at the University of Michigan School of Information to learn among other things how to manage ancient artifacts though databases. The winner of the first place award went to the student starting at Columbia in fall 2011. In the second year at the USF Undergraduate Research Symposia, there were twenty entries in the humanities. Six of these were my students. There was a tie for first place in the humanities—the tie was between two of my students.

In Spring 2012, I will again teach my course on the Severan Dynasty in order to train a new generation of researchers and further expand my databases. With each undergraduate researcher's success, each presentation of these databases, each publication, the prestige of my university grows. This prestige allows administrators to justify financing more projects and allows them to market USF as providing an educational experience that is head and shoulders above anything that the cheaper community colleges can offer. Finally, the opportunity to conduct undergraduate research with our professors will attract better students to our university.

In this miserable economic climate, when programs in the humanities are threatened left and right, we need to find a way to show administrators that our disciplines are relevant to students and to their careers in whichever fields they pursue. Just as importantly, we must demonstrate that we can make valuable contributions to the reputation of our institutions. I recently attended a regional conference of Classical Studies scholars in which a session was organized to discuss the fate of our discipline. I attended to hear how my colleagues were dealing with economic crises in their own institutions. I heard tale after tale of administrators who were slashing funding or even entire departments. Many colleagues mourned their administrators' "education as business" model, saying that the joy of learning for learning's sake had been lost. The Classics cannot survive in such a climate, they said.

Other speakers were not so gloomy. They had found ways to draw administrators to student events. Some had revamped courses to incorporate fashionable buzzwords favored by administrators, such as "globalization" or "sustainability," when in fact, they barely changed the course content. They wondered why these changes had met with limited success. When the question-and-answer session began, I told my colleagues my experience with undergraduate

research. When I reached the part of my story in which I walked into Naomi Yavneh's office and asked for almost $4,000, one of the speakers gasped. I stopped and looked at her questioningly.

"I can't believe your nerve in asking for so much!" she said. "Did she shoot you down?" I'll let you picture her response when I explained that Yavneh had encouraged me to think BIGGER. What my colleagues had failed to understand is that administrators are not the enemy. True, they need to be educated as to what we can do for our institutions and our undergraduates. But we also need to learn to speak in terms that administrators can understand, to quantify our successes, and to show them the impact and potential impact of our research.

We need to fundamentally change the way we think about our teaching and research in order to draw in undergraduate researchers at an early stage in their careers. When we do so, we are enriched by the process, our students get a leg up against their competition, and our administrators become eager—yes, *eager*—to fund our projects. Let me encourage you to envision a world in which administrators and deans of admissions could boast that our four-year universities offer superior education to undergraduates than some University of Phoenix model can provide, because our undergraduates do hands-on research with experienced faculty. Our undergraduate researchers would be offered tantalizing positions at prestigious graduate programs in various fields because they have learned to read, write, analyze and interpret, *and they have the products of their research to show off these abilities.* As the Severan Database Project has shown, such a world is within our reach. If we adjust our thinking and our attitudes, the rest will happen naturally.

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Chapter 7

Oral History as a Model for Undergraduate Research

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In August of 2008, a team of historians and undergraduate history majors from the University of Wisconsin at Whitewater (UWW) traveled to Minneapolis, Minn., to interview surviving members of the Marine Raiders, a specialized unit of the U.S. Marine Corps active during World War II. The Marine Raiders, modeled after British army commandos, were formed in early 1942, just weeks after the Japanese attack on Pearl Harbor and America's entry into World War II. The Raiders were the first to directly assault Japanese ground forces in the Pacific Islands. Although they were disbanded early in 1944, the Marine Raiders were a unique unit with a dedicated purpose that produced many highly decorated members (Smith 2003). The surviving members of the Marine Raiders wanted to tell their stories, and they invited historians from UWW to bring student researchers to their 2008 reunion to collect oral histories.

Oral history is a valuable tool because it creates "a source quite similar in character to published autobiography, but much wider in scope" (Thompson 2006). If autobiographies are naturally limited to people who believe that the stories of their lives are important enough to be told in published form, oral histories are often much more modest undertakings, capturing the stories of people from all walks of life who have been identified by researchers as having a potentially valuable contribution to make to the historical record. Oral histories may be focused on a particular event or series of events, as was the case in the Marine Raiders project, or may take the form of a life narrative in which the interviewee is invited to speak about anything in his or her past.

As Rebecca Sharpless has observed, an oral history is at its most basic level "two people sitting and talking about the past"

(2007). As oral history has matured as a research methodology, it has built on this basic formula through the development of established practices and professional and ethical standards, which provide a framework for those in the field. Remaining true to its core identity, however, has also kept oral history open to virtually anyone who would like to practice it. It has been used successfully even with elementary-school students.

Undergraduate students can become competent oral historians who collect significant interviews in a wide variety of projects and academic disciplines. In arguing for using oral history with students, Donald Ritchie notes that oral history's "interviewing techniques can be taught to students of all levels of ability" and that students may actually be particularly successful interviewers for oral histories because "older interviewees feel a special need to make young people understand the events of the past" (2003). It is critical, however, that undergraduates receive appropriate training as they undertake an oral history project so that the experience will be a positive one for both interviewer and interviewee, in addition to making a valuable contribution to the historical record.

Oral histories can serve several functions within an undergraduate research program. Oral histories can be collected by student researchers for faculty who hope to use the results of their students' research in their own work. In this case, the mentor would likely identify the people to be interviewed and guide the creation of the interview questions, although the student researchers would still need to have mastery of the subject matter in order to conduct the interviews successfully. Undergraduate researchers can also develop an oral history project that they believe will be important in their own work, such as a senior thesis or capstone project. Finally, mentors and/or student researchers can also select projects of historical significance that do not relate directly to their research interests. This was the case in the Oral History of the Marine Raiders project. Although neither of the project's academic mentors had a previous research interest in World War II, the importance of gathering these oral histories in a timely manner and their potential historical significance created interest in the project among both the academic mentors and the student researchers. Whether or not the oral histories are used by faculty mentors or the undergraduate students in their own research, they should be made available to future researchers, if possible, through an appropriate archive.

The Oral History of the Marine Raiders project was designed to provide student interviewers with all of the scaffolding, skills, and support that they would need in order to succeed. The project began with a series of group meetings that included the four undergraduate researchers—Scott Gudgel, Keighton Alsmo, Mitchell Lawson, and Bridget Briski—along with two historians serving as the academic mentors, my colleague Anthony Gulig and me. We began with a series of readings on oral history theories and methodologies and on World War II and the

role of the Marine Raiders. In the next stage of the project, the mentors worked closely with the students to devise appropriate questions for the interviews and practiced those questions with the students so that they were comfortable both with the recording technologies (audio and video) and in their role as interviewers.

The group traveled together to the Marine Raiders' reunion. Once there, the mentors operated solely in an advisory capacity—providing technical support and being available during the interviews in case a problem arose. Because one of the goals of the project was to give the students the experience of being oral historians themselves, the mentors were never in the interview rooms at any time while the student researchers were collecting the oral histories. If the interviews had not been conducted at a location several hours away from campus and in such a short timeframe (that allowed very little time to recover from technical issues), the project mentors would not have accompanied the students to the interview site.

The student researchers took 15 oral histories over a two-day period. Although the standard oral history protocol calls for one interviewer and one interviewee at a time, the student researchers in this project worked in pairs. This was an adjustment made to better suit the undergraduate researchers in this particular situation. With a less compressed interview schedule, oral history interviewers (especially beginners) typically have the opportunity to use early interviews to gain experience, hone questions, and gather additional information, but in this case, the interviews were scheduled back-to-back over the two-day period. The interviewers had little time to integrate material learned from one interview into the next. Having the student researchers work in pairs allowed them to have another set of ears and eyes—not only gathering information during the interview itself but also incorporating information learned into subsequent interviews. Although this did sacrifice some of the natural flow of a conversation between two people, it was worthwhile due to the particular constraints of this series of interviews and could be useful in other cases where student researchers might simply feel more comfortable working with a partner.

At the end of each interview, the student researchers and faculty mentors took digital images of items the interviewees had brought with them. These items, including wartime photographs and gear (one veteran, for example, brought his helmet), added significant depth to some of the veterans' stories. Veterans had been invited to bring such items at the time the interviews were arranged.

Upon returning to campus, the student researchers worked with Professor Gulig to transcribe all of the interviews. The transcriptions were ultimately given to the Marine Raiders to be deposited in the Marine Raiders Museum. One of the student researchers also used the transcripts as the core set of primary sources for his undergraduate senior thesis.

Recommendations for Undergraduate Research Projects Using Oral History

What follows is a set of recommendations for working with undergraduates in collecting oral histories. For more thorough guidelines, sample forms, and professional standards for oral history, faculty mentors and undergraduate researchers should consult the works cited at the end of this article before embarking on an oral history project.

Before the Interview

- Student researchers and faculty mentors should be guided by the Principles and Standards of the Oral History Association in the preparation of any oral history project. This document is available at http://www.oralhistory.org/do-oral-history/oral-history-evaluation-guidelines/.
- Students should do significant background research into the subjects that the oral history interview will address. An interview can, of course, take an unexpected turn into unanticipated territory, but as much as possible students should be familiar with the ground the interview will cover. As Charles Morrissey has said, this background research can help identify potential interviewees, identify gaps in the historical record that oral histories can seek to fill, assure the interviewees that the student researcher is taking the project—and by association them—seriously (which might be an important issue with younger interviewers), and discourage interviewees from telling anything but the truth (2007).
- Student researchers should construct the list of questions to be asked during the interview after their background research is completed. The questions should be open-ended, especially at the beginning of the interview. The first questions of an interview might simply be "Tell me about ..." or "Describe ..." (Sommer and Quinlan 2002). In reflecting on his experience as an oral history interviewer, Morrissey notes that "often ... I am passive during the first one quarter or one third of an interview, gradually becoming more active, concluding aggressively in the last quarter." More specific questions usually follow the initial ones; these can be developed out of the background research, the mentor's own research agenda (if the student is working on a part of a larger project being done by the mentor), and also a broad consideration of the types of people who might one day be interested in using the archived oral histories in their own research. This final consideration forces the student researcher to think beyond the scope of the project as he

or she (or his or her mentor) has envisioned it so as to consider what other kinds of research projects might also find this material beneficial, as Morrissey has noted. Oral historians are in the unique position of creating a primary source—a source from someone who lived through the time being studied—and should seek to make that source useful to as wide an audience as possible. For example, in the Marine Raiders project, the primary goal was to record the wartime experiences of those Marines, but the student researchers also asked the veterans questions about why they had become involved and stayed involved in the Marine Raiders organization that met regularly for reunions throughout their adult lives. A future researcher might use that information in thinking about men's participation in voluntary organizations or in considering the long-term role participation in war has in shaping human identity.

- Student researchers and faculty mentors should decide which type(s) of recording technology (audio and/or video recording devices) will be the most appropriate, cost effective, and least intrusive during the interviews for the project (Ritchie 2003). Students should then practice with the technology until they are comfortable using it in a setting that approximates as much as possible the one where the actual interviews will take place. Students should also practice interviewing. One way this could be achieved would be for students to do "mock" life narrative interviews with friends who are willing to be recorded. The student researchers and faculty mentor could then watch the interviews and discuss the strengths and weaknesses of the students' techniques. Another way to provide some "practice," suggested by Morrissey, is to begin the interviews with the people that you anticipate will have the least significant contributions to make to the project and move systematically toward those whom you believe will make the strongest contribution. For an undergraduate researcher collecting his or her first oral histories, both of the strategies could be used to improve their interviewing skills and build confidence.
- Faculty mentors should consult with their university's institutional review board (IRB) to determine whether the project must undergo board review. While initial IRB regulations "applied only to medical and behavioral science research funded by federal agencies that specifically subscribed to them," the expansion of the regulations in 1991 "to include any 'interaction with living individuals'" has led some IRBs to require that oral historians gain approval for their work as well (Ritchie 2003; Shopes 2007). Faculty mentors should also consider any additional legal issues

that may pertain to the project under development (Neuenschwander 2009).

- Interviewees should sign a consent form that indicates their agreement to be interviewed for the project (DeBlasio et al. 2009).

During the Interview

- The interviewer should listen attentively, but also think about where the interview should go next in order to anticipate the next question or comment. The interviewer should not interrupt.
- The interviewer should take notes when the interviewee says something that the interviewer wants to follow up about later (including places and names that the interviewer wants to confirm the spelling of at the end of the interview). The interviewer, however, should not try to write down everything the interviewee says, but rather trust the recording device(s) chosen. If at all possible, the interviewer should plan to return and record the interview again should the technology fail. At the end of the interview, Morrissey advises that the interviewer ask the interviewee if there is anything that has not been covered that he or she would like to address or any subject that was discussed that the interviewee would like to revisit.

After the Interview

- Immediately following the collection of the oral history, the interviewee should sign a release form. As Sommer and Quinlan note, "the primary legal framework for oral history rests on the established legal premise that an oral history interview creates a copyrightable document as soon as the recorder is turned off at the end of an interview session." They also advise that the interviewer should explain to the interviewee "the purposes of the project as well as the expected disposition and dissemination of the materials" so that fully informed consent can be given. Ritchie recommends that the interviewee should also sign another release form after he or she has read and approved the transcription.
- Once the oral histories have been collected, the student researchers will transform the recordings into a written format through transcription. Student researchers should understand ahead of time that transcription is usually the most time-consuming part of an oral history project. Ritchie estimates that it takes "six to eight hours to transcribe each hour of interview." Mentors designing undergraduate research projects should strive to include transcription in their project plans. Through

the transcribing process, undergraduate researchers will come to know their interviewees' stories much more intimately, and the students' ultimate findings will reflect this increased awareness and sensitivity. Furthermore, transcriptions are key to the ultimate usability of oral histories for future researchers. Before beginning to transcribe the interviews, student researchers should read additional material that will aid them in understanding the difficult process of committing the spoken word to the page and help them understand the decisions that they will have to make as a part of that process (Ritchie 2003; Mazé 2006). Faculty mentors may need to provide guidance at this stage as student researchers make decisions about which transcription methods to follow. If transcription is not to be a part of an undergraduate researcher's oral history project, Ritchie suggests that the interviews should at the least be abstracted and indexed.

- Once the interviews have been transcribed, the transcriptions should be returned to the interviewees to ensure that the oral narratives have been accurately converted to print. While there may be, as Valerie Yow notes, cases in which interviews do not need to be returned to the interviewee, in general "when you commit something oral to print and deposit it in archives so that it becomes available to the public, the narrator has a right to see what happened to her or his words" (2005). Ritchie recommends that whether to include this step in the process should be decided before the interviews begin so that the interviewees will know what to expect at the end of the process.
- Completed copies of the interviews (in their audio/video and transcribed formats) should be filed with appropriate repositories so that future researchers can use them.
- The final step in the undergraduate research project is to give the student the opportunity to work with the completed transcripts as primary sources to produce a final interpretation of the research. What this interpretation will ultimately look like depends on the academic discipline and the interests of the students and the faculty mentor/s. Yow provides several suggestions for analysis and interpretation of oral histories that are useful to consider at this stage.

Conclusion

An oral history project gives undergraduates the opportunity to experience themselves as practitioners in the field—to work independently of direct faculty supervision and to see themselves as researchers making an important contribution

to their area of study. As part of an undergraduate research program—which seeks both to help students ascertain their professional goals and to prepare for graduate school—this is an invaluable experience. While faculty mentors must provide an appropriate level of support for such a project, this model for undergraduate research can provide a very positive experience for both faculty members and students, as well as making an important contribution to the historical record.

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Chapter 8

Assenting Echo: The Genesis and Evolution of an Undergraduate Research Journal

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"If one does not find an assenting echo to one's ideas," wrote psychoanalyst Margaret Mahler, "then one cannot create" (Mahler 1988). The truth of this assertion can be measured by the many outlets available to professional researchers for the dissemination of their discoveries. This need to find an "assenting echo" is just as critical for students engaged in undergraduate research. However, despite the fact that many American colleges and universities have, for some time, published in-house journals or hosted on-campus forums to highlight the research of their own students, very few institutions have provided support for undergraduate publications and/or conferences whose goals are intercollegiate in scope.

There are, however, some relatively recent exceptions to this general situation. In 1999, for example, the premier issue of *The Oswald Review* (*TOR*), the first refereed journal in the country devoted exclusively to undergraduate research in the discipline of English, was published. The journal has set the stage for a number of other periodicals in this category, most notably *Young Scholars in Writing,* founded in 2003 to provide a wider audience for undergraduate scholarship in composition and rhetoric, and *The Sigma Tau Delta Review*, established in 2004 to showcase both undergraduate and graduate research by members of the International English Honor Society.

Getting a Journal Started

Thirteen years ago, with the exception of a few multidisciplinary journals such as the *Pittsburgh Undergraduate Review*, there were no intercollegiate publications that actively

solicited submissions from undergraduate students in English. This void was, in part, the inspiration behind the creation of *The Oswald Review* at the University of South Carolina Aiken. After one of my students had a paper accepted by the *Pittsburgh Review*, I began thinking about the paucity of publishing venues for outstanding undergraduate scholarship, especially in the discipline of English. When James and Mary Oswald, local Aiken residents who had devoted their lives to librarianship, decided to establish a sizable campus endowment in 1995 to fund English department initiatives, particularly the University of South Carolina Aiken (USCA) Writers Series, I found a possible funding source for my project. Eventually I convinced the Oswalds of the value of establishing a print journal named for them, an annual publication that would support student research and inspire a deeper appreciation of the complexity and richness of the English language and its literatures.

With funding secure, I shared my plan with Phebe Davidson, an English department colleague, noted scholar and celebrated poet who at that time published chapbooks under the Palanquin Press imprint. Together, we set about building a journal. Since there were no discipline-specific, undergraduate models upon which to pattern our policies, we turned to the editorial guidelines of professional journals in English to construct submission requirements compatible with undergraduate studies. In surveying what seemed to work for longstanding publications geared toward faculty research, we established parameters for student scholarship. Some guidelines would appear to include features common to all academic publications. We had to determine, for example, such requirements as page length, font type and size, and documentation format. Yet, even some of these apparently standard decisions had to be made with the nature of the undergraduate experience in mind. For example, in determining page length, we decided to establish a broad range, from five to twenty-five pages, to reflect the realities of the undergraduate classroom. In surveying the syllabi of our departmental colleagues and other faculty members teaching at predominantly undergraduate institutions, we discovered that most courses required either a combination of short papers or a more substantial research project. The short papers often involved students' examination of a heretofore largely unexamined single text or the analysis of some element of a canonical text from a new critical perspective. The larger research projects typically explored some correspondence between two works. Since we intended to showcase outstanding work by undergraduates, we needed to take into account the two general paradigms already established for such research by college instructors across the country.

To ensure that the submissions were written originally for a class assignment, we also decided to require the student's supervising professor to verify that fact.

This is yet another acknowledgment of the assertion that undergraduate research is, in some ways, distinctly different from the work done by professional scholars or even graduate students. Research on the undergraduate level is commonly conducted under the guidance of a faculty member, and much has been written, especially by faculty in the sciences, about the critical role of the mentor in helping the student navigate the demands of academic research. Consider, for example, recent articles by Cindy Shellito, et al (2001), Leo Gaffney (2005), and Jeffrey Coker and Eric Davies (2006), all offering practical advice on how to make the undergraduate mentoring experience more successful. Accordingly, since the very first issue of *The Oswald Review* in 1999, we have wanted to acknowledge the role of the faculty mentor in guiding student research. We encouraged submissions to the journal by sending the supervising instructor free copies of the issue in which their student's essay appears. Since 2003, we have also printed in the back of each issue a list of the names and academic affiliations of the supervising professors.

To maintain the anonymity of the student author during the submission process, we require two title pages, one with only the title and the other with the standard contact information, including both campus and home postal and email addresses and phone numbers. Having addresses for both campus and home makes it possible for us to maintain the production schedule that we have established over time; we generally edit each issue over the summer, and thus we are negotiating the revision of some of the submissions when most students are off campus or at home on summer break. Having ready access to the student author after the end of the traditional school year has been critical to the process of putting together the journal.

Concurrent with the establishment of submission guidelines was the creation of an editorial review board. In keeping with the decision to verify and acknowledge the role of the faculty mentor in the management and submission of the student essays, we decided to employ a review board composed only of faculty members. In essence, we opted for a refereed journal rather than a peer-reviewed one. Some other undergraduate publications, such as the *Pittsburgh Undergraduate Review*, have student committees screen the submissions. Over the years, our panel has consistently numbered six members, and although the roster has changed over the years, two members—Josephine Koster of Winthrop University and Daniel Pigg of the University of Tennessee at Martin—have been with the journal since its inception in 1999.

Pulling It All Together

The work of the review board is critical since it is this group that culls the number of submissions from the sixty or so the journal receives each year to a

final vetted selection (for the 2011 issue, that number turned out to be five). Each year in April, as soon as possible after the annual submission deadline of March 31, I mail out an equal number of essays to each reviewer, making sure that all submissions are read by at least two individuals, thus ensuring a double-blind review of each paper. Each member of the board is also supplied with copies of the editorial review form, which calls for one of three recommendations: publish as is, do not publish, or revise and resubmit. In support of the third option, the reviewer is asked to provide suggestions regarding possible revision.

Once all of the editorial review forms have been returned, usually by the middle of May, the editor meets with the student intern selected to work on that issue (in a process described below) to sort through the recommendations from the board and come up with a short list of the top-scoring entries for that year's edition. Sometimes no further weeding is required, but more often than not, the top entries must be further culled to keep the journal to a manageable size of five to six essays.

In the case of the 2011 issue of the journal, the editor and editorial intern had to winnow the essays recommended by the review board from nine to five through a process of careful examination and evaluation. Indeed, part of the intern's grade for the course, AEGL 497: Directed Internship, is dependent on composing detailed critiques for each essay recommended for publication by the review board, assessing the strengths and weaknesses of each essay in both content and execution. To evaluate content, the intern has to do some minimal research on the work or works analyzed in the essay; to evaluate execution, the intern is charged with approaching the work from the perspective of a reasonably intelligent, reasonably informed reader. In other words, the intern must grapple with the concept of readability.

Once the final selections are made, the essays are now ready to be edited. Those essays that require minor adjustments in mechanics, particularly grammar and syntax, the editor alone handles. With any essays that require some adjustment in content, the editor and intern agree on a list of revisions to be made; these often include modifications such as rewriting passages to supply missing content—perhaps adding a key transitional point or an appropriate example; clarifying arguments; or revisiting the documentation to make sure that all parenthetical references match the items in the list of works cited at the end of the paper. Then the editorial intern contacts the student writers via email to determine if they are willing to devote some time and energy to the task of revision. A list of necessary adjustments is emailed to each student who responds positively to the invitation to revise for publication, and during the month of June, the intern and the student writers exchange emails regarding the process. To date, we have never encountered

an undergraduate author who was unwilling to revise or incapable of meeting the midsummer deadline.

During July, the editor and intern prepare all text for publication and determine the order of the essays. Sometimes, if all of the essays appear to be equally strong, we organize the selections chronologically, for example, running a Beowulf paper first and finishing with one on contemporary literature. If, however, we feel that there are some standout pieces, we will sometimes put the strongest papers upfront and at the end. By early August, the journal goes to the printer, and copies are mailed out to subscribers in September. Since 2009, a full-text version of the journal has also been published online.

Patterns in Content

The journal has attracted outstanding work by students across the country and abroad. To date, *The Oswald Review* has published essays by seventy-six undergraduate scholars enrolled in forty-three colleges and universities in eighteen states and three foreign countries, Canada, India, and the United Kingdom. Certain patterns in subject matter have emerged in the journal's first thirteen years. Almost all of the essays accepted for publication thus far have involved literary analysis, and most of those papers focus on works of American or British literature. The most popular literary genre has been fiction, and the most popular critical stance has been essentially formalist. Other critical approaches consistently favored by writers whose work has appeared in the pages of the review include feminism and gender studies, cultural studies, and various moral/philosophical perspectives. Journal submissions tend to mirror contemporary trends in English research and pedagogy; thus, it is not surprising that the editorial board of *The Oswald Review* has also considered papers that focus on eco-criticism, deconstruction, and reader-response.

Lessons Learned

At the very beginning, the editors hoped for a national response, but as early as 2000, the second year of publication, the *Review* received its first submission from Canada. Since then, the publication has received essays from other Canadian students, as well as essays written by undergraduates in England, Scotland, and India. This is a testament to the need for intercollegiate journals like ours dedicated to the dissemination of undergraduate scholarship not only in this country but also abroad. As Tim Elgren and Nancy Hensel point out in their 2006 study, publication is still the "coin of the realm" in measuring the success of a project for both the student writer and the faculty mentor.

Yet solicitation of submissions has always been a challenge. This is not surprising when one considers at least one important study on the subject. In 2002, Ferrari,

Weyers, and Davis conducted two national surveys of psychology faculty to measure their "knowledge and perceptions of undergraduate publications." These researchers discovered that most college instructors in the discipline appeared to encourage undergraduates to publish original research because they felt that such activity would impress graduate program admission committees. These same faculty members, however, seemed relatively unfamiliar with any of the standard undergraduate journals in the field. This "identity crisis" among undergraduate publications in psychology extends to journals in other disciplines, including English.

To raise the awareness of English faculty across the country, the editors of *The Oswald Review* have tried a number of approaches over the years, including advertising in academic journals, mailing fliers to department chairs at selected institutions, and distributing information at relevant national and regional conferences. For the first few issues, the decision was made to pay for advertisements in academic journals that attract a significant readership of undergraduate faculty; the editors wanted to get the word out about the new journal as quickly as possible, and advertising in such publications as *College English* seemed the right thing to do. After a few years, we diversified our efforts by mailing out sample issues to the chairs of English departments across the country with large undergraduate populations. The most cost-effective method of soliciting manuscripts, however, has been to ask members of our campus English department to take copies of the one-page submission guidelines with them to academic conferences, where they can be shared at information tables.

In 2000, we also established an attractive publication website (www.usca.edu/english/pubs/oswald/oswald.html) and set about linking our address to sites dedicated to helping students find venues for undergraduate research, such as the Undergraduate Journals and Conferences Directory maintained by Mercyhurst College, and to sites hosted by individual honors programs across the country, such as the Burnett Honors College at the University of Central Florida. Such Internet cross-referencing has proven valuable, particularly in garnering submissions from students enrolled in undergraduate honors programs where student publication has become one of the standards by which the effectiveness of such programs is assessed.

Another key factor in the success of the journal has been the decision to use editorial interns in putting together each issue. Starting in 2003, the editors began selecting junior English majors on our campus with particularly strong proofreading and editing skills and offering them a chance to earn academic credit by working on the journal. Each summer the intern or interns help the editor make the final determination of which essays should be published more or less

as is and which ones need revision. The interns also assist the student writers in navigating the revision process; they maintain contact with each author via email and/or phone in order to negotiate alterations to the text.

The internship itself provides a valuable learning experience for the undergraduates chosen for the task, since they are given a chance to hone their editing skills not only by critiquing the board-selected entries regarding content, readability, and accuracy of documentation, but also by working closely with each student author on improving the finished product. Essentially, the internship has amounted to on-the-job training. Several former interns have secured positions after graduation on the editorial staffs of newspapers, other mass media publications, and regional publishing houses, in part because of the practice they gained during the internship.

The experience of those who have published in the journal is also worthy of note. In the thirteen years that the journal has been in operation, essays by two Aiken students have won the favor of the review board. Those were Lindsay Green's 2001 essay entitled "Foregrounding Motherhood in Toni Morrison's *Sula* and *Beloved*," in which she analyzes the various female characters in both novels in an effort to prove that Morrison sees "motherhood as a system in and of itself, separate and independent [from patriarchy], feeding its members with an ever-renewing strength," and William Wright's 2002 essay entitled "Hardy and Owen on World War I: Explorations and a Comparative Analysis of 'The Man He Killed' and '*Dulce et Decorum Est*,'" a close reading of both poems pinpointing each poet's method of articulating his "anti-war message."

Both student authors have gone on to graduate work, one completing a Ph.D. in English and the other currently in a doctoral program in creative writing. In each case, the students in question credit their publication in *The Oswald Review* with favorable attention by graduate school admission and financial aid committees. Their success provides at least anecdotal verification of the value to the student author of publishing undergraduate research.

Over the course of the journal's history, there are bound to be other unexpected dividends, such as inspiring the establishment of additional publications in the discipline. That prospect is part of the present and anticipated satisfaction to be derived from providing a public forum for the dissemination of scholarship, an "assenting echo" to the outstanding work done by undergraduate researchers in the discipline of English.

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Chapter 9

The Available Means: Expanding Dissemination Opportunities for Undergraduate Researchers in the Arts and Humanities

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In 1998 Toufic Hakim outlined four characteristics that distinguish undergraduate research from more traditional classroom assignments that require students to draw upon the work of established scholars. For Hakim, undergraduate research is defined by mentorship, the use of established methodologies, originality, and dissemination. Through a productive professional relationship with a faculty member, an undergraduate researcher pursues an original scholarly project using methodologies acceptable to wider professional audiences and then shares that research through a presentation or publication. These four characteristics continue to reverberate in many discussions of undergraduate research today (e.g., Kardash; Lopatto; Bauer and Bennett; Beckman and Hensel).

This essay focuses on the importance of the fourth characteristic—dissemination. More specifically, I offer here portraits of four venues for presentation/publication in which undergraduate students in English Studies at the University of Missouri, Kansas City (UMKC) have shared their research and creative work: an annual departmentally organized student conference; a campus-wide undergraduate symposium that is open to students from all disciplines; a statewide program that allows selected undergraduate researchers to make poster presentations to state legislators and other government officials; and an international, peer-reviewed journal that publishes the work of undergraduate researchers in writing studies and rhetoric.

By pursuing the many available means for the dissemination of undergraduate research in the arts and humanities, faculty

members can better meet the needs of students while also creating unique intellectual and professional opportunities for themselves. I will argue, though, for the value of having a robust menu of options for disseminating undergraduate research so that students have opportunities both to revise their projects as they address varied audiences and to receive multiple, authentic assessments of their work.

Four Venues for Dissemination: Unique Opportunities for Students and Faculty

Let me begin by describing the venues where undergraduates at UMKC have disseminated their research projects in English Studies. Each of these venues presents unique opportunities for both students and faculty.

The Undergraduate English Research Symposium: Creating Community

In 2003, students in UMKC's newly formed Undergraduate English Council decided to sponsor a week's worth of activities to highlight the place of literature and writing in people's lives and to increase the organization's profile on campus. The students planned a day of guerilla poetry during which unsuspecting members of the campus community were "attacked" by English majors reading verses of poetry to them, an open mike night, a faculty-student mixer, and a career workshop. The students decided to end their "Literature for Life" week with a Saturday morning symposium where they could present their own research and creative work in a conference-like setting. The English department provided just a few hundred dollars to cover the cost of refreshments—a continental breakfast to kick off the morning and cookies and punch for a post-symposium reception. The expense of photocopying the call for proposals, printing programs, and making nametags was absorbed in the department's office budget. (Subsequently, the council became an official student organization and received student-government funds to cover the annual event's costs.)

At that first symposium, twenty-four students presented papers on topics including feminism in Elizabeth Gaskell's fiction, the editorial work of science fiction impresario John W. Campbell, *Seventeen* magazine's role as a literacy sponsor for adolescent girls, and the rhetorical genres available to medieval Anchorites. In addition, creative-writing students read their poetry and short fiction. (Some of the presentations were revisions of research projects undertaken as part of coursework, rather than original works, but many of the papers ultimately were transformed into senior theses or other academic ventures.)

The papers were grouped into panels with a faculty moderator, with each speaker allotted fifteen minutes. The final fifteen minutes of each session were

reserved for questions and conversations. Some seventy-five people attended, including faculty, fellow students, and the students' families and friends.

The next year, participation increased twenty-five percent, and the annual Undergraduate English Research Symposium has now become a fixture on our departmental calendar every spring. Indeed, the symposium is a highlight of the academic year for many of my colleagues and me.

One of the special characteristics of such a departmentally organized research conference is its ability to foster a sense of community among students and faculty. Rather than following Gerald Graff's now famous dictum to "teach the conflicts," the Undergraduate English Research Symposium provides an opportunity to celebrate the connections. At UMKC, English majors take courses from faculty who define themselves as creative writers, rhetoricians, linguists, and literary scholars. Additionally, faculty carry their specialized knowledge of women's and gender studies, African-American studies, film studies, and religious studies into English classes. As Graff observes, though, students too often travel among the courses and classrooms of a "cafeteria counter curriculum," rarely hearing dialogue among faculty members or participating themselves in scholarly conversations (12).

The Undergraduate English Research Symposium creates a collegial space that allows both students and faculty to discover sometimes unexpected overlap in their scholarly interests. For example, a student who presented an archival project on the diary of a young woman during the Civil War, which she had completed in a course on girls and literacy, was pleased to discover that a faculty member who specialized in nineteenth-century American literature (Emily Dickinson's poetry, in particular) was fascinated by her research. Similarly, a student who presented a paper on Toni Morrison and Virginia Woolf, which she completed in a course on women and literature, was thrilled to be part of an extended conversation about Morrison's work with her professor and another faculty member who specializes in African-American literature. Taking place at a symposium where students' research drives the conversations, such exchanges are valuable moments where the boundaries among courses, curricular requirements, and disciplinary subfields are productively blurred.

While the symposium affords students and faculty a significant opportunity to discover intellectual connections, another type of connection is equally valuable. Students' children, parents, partners, and friends always make up a significant part of the audience. One father videotaped his daughter reading her poetry; a young man presented his girlfriend with a bouquet of roses when she finished reading her paper; and one delightfully exuberant toddler, having waited patiently during his daddy's presentation, wriggled his way to the front of the room and

onto his favorite lap for the question/answer portion of a panel. Such moments are important for students and for the people who support them—financially and emotionally—while they pursue their undergraduate degrees. For faculty, the opportunity to meet and talk with students' families and friends is also important. We are better teachers when we take up our pedagogical work with a fuller sense of the many dimensions of our students' identities and a better understanding of the richly complicated lives they bring to their academic endeavors.

The SEARCH Symposium: Establishing a Presence within the University

Students Engaged in Artistic and Academic Research (SEARCH) is UMKC's campus-wide undergraduate research program. In addition to dispersing some $30,000 in small grants to undergraduate researchers each year, SEARCH hosts an annual multi-disciplinary symposium with poster presentations, multimedia installations, displays of architectural models, music and dance performances, and oral presentations. Typically, between sixty and eighty students present their work each year, and submissions are organized into five divisions: Architecture, Urban Planning, and Design; Behavioral and Social Sciences; Biological and Health Sciences; Humanities and Performing Arts; and Physical Sciences, Engineering, and Mathematics. In a large, open auditorium, science students present their research on posters and architecture students set up their models. In a smaller meeting room adjacent to the auditorium, students in the arts and humanities typically deliver oral presentations or perform as musicians and dancers. Faculty, professionals from the community, and upper-level administrators at the university circulate among the posters, listen to students' presentations, and view the models and other displays. Teams of faculty and community professionals serve as judges, and the top students in each division are recognized with small cash prizes at the end of the day.

Over the past five years, approximately eleven percent of the participants in the SEARCH symposium have been from the humanities or performing arts, according to information provided by James Murowchick, director of SEARCH. Students in English Studies have presented on gender issues in medieval grail legends; on a digitization project involving Charles Dickens' *Hard Times*; and on the rhetoric of Juliette Low, the founder of the Girl Scouts. History students have presented on Lady Jane Dormer, a possible Tudor spy in Elizabethan England, and on firehouses as embodiments of architectural and social trends in Kansas City. Musicologists have made presentations on patronage during the Franco-Flemish Renaissance and on the history of the kettledrum and its metallurgy. Dancers have presented videos of their participation in workshops on the choreography of Merce Cunningham and performed their own original dances. Unlike the

Undergraduate English Research Symposium, the presentations by students in the arts and humanities are not organized into panels, and the judges and other audience members raise questions and make comments after each individual's presentation or performance.

While the event is larger, the multidisciplinary nature of the SEARCH symposium does not foster the same sense of community that arises from a departmentally organized research conference. Nevertheless, this venue is critically important as a space in which students and faculty members in the arts and humanities can make their research more visible within the university community. As Mark S. Schantz notes, several characteristics of research in the humanities are presumed to limit the ways in which undergraduates can be involved in research. These include an individualistic model of research activity; the ways in which the boundaries of humanistic research may be less defined and less amenable to division into smaller, autonomous projects; and the time and intensive labor it can take for students to develop appropriate levels of expertise—for example, the paleographic skills necessary to work with medieval manuscripts or the fluency to read works in Spanish, Chinese, or Arabic, rather than in translation (26). Having students in the humanities and performing arts share their work at the SEARCH symposium demonstrates that these issues are neither universal within the arts and humanities, nor insurmountable. When students in English, history, musicology, dance, and other disciplines present their research at university-wide symposia, they disrupt unnecessarily limiting conceptions of humanistic and artistic inquiry and help to align the humanities and performing arts with the broader research agenda of the university.

Undergraduate Research Day @ the Capitol: Advocacy in Action

Following the model of the Council on Undergraduate Research's successful Posters on the Hill program (http://www.cur.org/postersession.html), the four campuses of the University of Missouri system have joined together to sponsor a similar event to educate state lawmakers in Jefferson City about the unique educational opportunities available to students pursuing their degrees at public research institutions. As the "Call for Nominations" for the Undergraduate Research Day @ the Capitol explains:

> Many lawmakers do not differentiate between regional schools and major public research institutions, and we hope this opportunity to display our undergraduates involved in research will help make the distinction. We will also use this event to underscore higher education's role in developing educated citizens and preparing a work force with the background to provide the human capital needed for the future economic health of the state.

Typically, fewer than ten undergraduates from each campus are selected to participate as research ambassadors for this event, and each student must prepare a poster describing his or her project for an educated lay audience—emphasizing the project's economic, social, or cultural relevance for the citizens of Missouri. In April, the research ambassadors from all four UM campuses convene in Jefferson City and set up their posters in the rotunda of the state house. If the legislative agenda for the day permits, the students are collectively introduced on the floor of both the House of Representatives and the State Senate. Throughout the day, the students stand by their posters and are available to explain their research to legislators, lobbyists, policymakers, and other officials.

Initially, the physical, biological, and behavioral sciences were most strongly represented among the student research ambassadors. The poster presentation format fits with established norms for sharing scientific knowledge, and organizers recruited most heavily in disciplines that produced applied research whose relevance to Missouri's economy was readily apparent. As the Capitol event gained greater attention within the campus community, however, faculty in the humanities began to nominate their students. Wanting to ensure that legislators, governmental officials, and other stakeholders were aware of the important work taking place in the humanities and performing arts, faculty in those disciplines put forward students who had completed projects on nineteenth-century girls' diaries, on the poetic forms favored by Midwestern writers, and on the role of music in the abolitionist movement. To the credit of faculty in the sciences and the event's organizers, these new nominations were greeted enthusiastically.

For students, the Capitol event can be an important networking opportunity. Legislators have assisted students they met there in pursuing scholarships and employment opportunities. Faculty members in the humanities and performing arts have an obligation to assist their students in pursuing the opportunities that this venue for dissemination presents.

As the call for nominations stipulates, though, the day at the Capitol is also a forum for advocacy. As state funding for higher education is increasingly imperiled, faculty members and university administrators need to educate lawmakers about the importance of postsecondary educational opportunities for the economic health and civic life of a democratic nation. Students can often be the best advocates for the universities they attend and for the particular courses of study they choose to pursue. Having students share the research that they do in the humanities and performing arts alongside the work of students in the sciences helps to ensure that legislators and other government officials do not develop an impoverished notion of the work that takes place on college and university campuses and of the varied ways in which postsecondary education enriches our shared public life.

Moreover, taking on an advocacy role can be a valuable learning opportunity for students. As Mike Rose observes, the experience of moving between the positions of scholar and activist—"the life lived both in specialization and in the public sphere—is something ... we as a society need to nurture" (289). When he teaches classes for education students that focus on writing for public audiences, Rose sees how his students develop both a sense of how their research can inform public debates and a keener eye for good scholarly writing with tight logic and an accessible prose style. At the Capitol, undergraduate researchers similarly have opportunities to consider how their research is relevant beyond academia and to develop the ability to share their work with diverse constituencies.

Undergraduate Research Journals: Contributing to Scholarly Conversations, Revising Scholarly Norms

While the Undergraduate English Research Symposium, SEARCH symposium, and the Undergraduate Research Day @ the Capitol allow students to disseminate their research in local or regional venues, opportunities for undergraduate researchers to disseminate their work nationally and internationally are available through peer-viewed journals. The CUR website features more than fifty-five undergraduate research journals. Some of them are discipline based, while others are multidisciplinary; some of them are limited to students at the sponsoring institution, while others accept submissions from undergraduates across the country and around the globe.

At UMKC, several students have been successful in placing their research in *Young Scholars in Writing*, an international, peer-reviewed journal of undergraduate research in writing studies and rhetoric. The students who have submitted their work have learned much from moving through the editorial process. They have received feedback from peer reviewers, as well as from faculty members who serve in an advisory capacity, and this feedback has opened up new lines of inquiry and prompted productive revisions. Moreover, the experience of seeing their work professionally copyedited and proofed has been eye-opening indeed for students.

Beyond the potential value for individual students, though, the dissemination of undergraduate research in peer-reviewed publications has the potential to raise important questions for faculty about the production of scholarly knowledge. Amy E. Robillard has lauded peer-reviewed undergraduate research journals as a mechanism that allows students' work to contribute to disciplinary conversations, rather than simply circulate as evidence of the success (or failure) of particular pedagogical interventions. Laurie Grobman has cogently argued that "scholarly authorship is not an all or nothing proposition but a matter of degree, and student scholarly authorship creates opportunities for varied modes and arenas of

expertise." She goes on to urge members of the academy to "to see *all* scholarly authorship ... on a *continuum* that extends from novice to expert" (W179). When the work of undergraduate researchers circulates in peer-reviewed publications, is indexed in scholarly databases and bibliographies, and becomes available for citation, scholarly conversations are enriched by it, and the definition of "a scholar" can be reconsidered in productive ways.

In sum, undergraduate research and creative work in the humanities and performing arts can be disseminated in various venues—intimate, departmentally organized student research conferences; university-wide symposia that celebrate student research in all disciplines; poster sessions for state legislators and other stakeholders in higher education; and widely circulated, peer-reviewed publications. Each of these venues creates different learning opportunities for students, and having multiple venues for the dissemination of undergraduate research makes it likely that more students can participate in the processes of undergraduate research. Moreover, each of these individual venues affords faculty members important opportunities to enrich their own intellectual lives—strengthening connections with students and colleagues, making their work visible across the campus and across the state, and rethinking the production of academic knowledge and the mechanisms that establish scholarly authority.

A Robust Menu: Opportunities for Revision and Authentic Assessment

While each of the dissemination venues that I have described presents unique and important opportunities for students and faculty, I would argue that students are best served when they take advantage of opportunities to disseminate their work in multiple venues. In doing so, a student might need to modify the presentation of a project, shifting, say, from an oral presentation to a visual poster to a scholarly article; with each shift, the student is addressing a new audience. Moreover, the student is likely to receive an authentic assessment of his or her work in each venue, reflecting the particular audience and format. The best way to illustrate this may be to track the experiences of two undergraduate researchers in English Studies who pursued many of the available means to disseminate their undergraduate research. They gave me permission to share their experiences and helped me shape the following descriptions.

Jonathan Pearson was beginning his senior year as a creative-writing major at UMKC when he enrolled in a course on women and rhetoric. Inspired by Hillary Rodham Clinton's 2008 campaign for the Democratic presidential nomination, Pearson chose to make Clinton the focus of his semester-long research project on a significant woman rhetor. Recognizing that Clinton's long career of public

service resulted in a voluminous amount of material that could be studied by a rhetorician, he decided to focus on Clinton's written texts and oral performances as an undergraduate at Wellesley and as a law student at Yale. The final paper he produced for class was quite strong, and he was eager to share his work with wider audiences.

Pearson first revised his eighteen-page research paper into a seven-page paper that he could present at our Undergraduate English Research Symposium. The process of condensing his research paper into an oral presentation required him to focus on the key finding of his project, to select the most cogent evidence to support his argument, and to reassemble his evidence in a form that could be easily grasped by a listening audience. At the symposium, Pearson delivered his paper in front of an audience that included his parents, his teachers, and fellow students. The ensuing discussion was lively, and Pearson adeptly fielded several questions about the relationships among Clinton's senior thesis on Saul Alinsky, her Wellesley commencement speech, and the law journal she helped to edit at Yale. At the end of the day, though, Pearson's paper was not recognized as the best presentation by a student in the field of rhetoric. That honor went to a classmate who had done a very fine study of the rhetoric of self-deprecation used by Isabel Allende when describing her work as a novelist.

Undaunted, Pearson spent the next few weeks revising his paper for presentation at the SEARCH symposium. Realizing that the liveliness of the discussion after his first presentation was due in part to some gaps in how he had organized his material and had reflected the attempts of audience members to synthesize his argument for themselves, he tightened up his paper, included more transitional statements to serve as signposts for his listening audience, and created a handout with key passages from Clinton's texts. When he delivered his paper before a multidisciplinary audience at the SEARCH symposium, he was greeted with polite applause, but no questions.

Only at the end of the day did Pearson realize that his presentation had been quite a success: He was awarded second place in the humanities/performing arts division of SEARCH. This second presentation certainly offered his audience a smoother listening experience. But the recognition he received from a multidisciplinary audience, including faculty judges from history, women's and gender studies, and library science, also allowed him to think about how his work reached beyond the traditional bounds of English Studies and how his work might be assessed differently by audiences with different disciplinary backgrounds.

The final venue for dissemination that Pearson pursued was publication in the journal *Young Scholars inWriting.* With the experience of having presented his research before two different audiences, Pearson returned to his original paper and spent the

next month reworking it. When he submitted his revised paper to *Young Scholars*, it received favorable evaluations from two peer reviewers (former contributors to the journal) and was forwarded to a member of the editorial board—a faculty advising editor with particular expertise in feminism and political rhetoric. She determined that with additional work Pearson's paper could be published, and she invited him to revise and resubmit it. She also provided him with additional feedback, recommending that he narrow his focus even further and deal with just Clinton's written rhetoric so that he could do more close textual analysis. She also directed him to secondary scholarship on activism in the 1960s and the history of women's political discourse. For three months, Pearson traded drafts with this editor before his work was formally accepted for publication. He had worked on the project for over a year by that time, transforming it from a classroom research project into two different oral presentations and a published article.

Disseminating his work in multiple venues required him to adjust and adapt his argument to different audiences and formats. And once he took his work beyond the classroom, he no longer earned a grade but instead received various assessments of his work that were situated in particular contexts and that reflected the needs and desires of his intended audiences.

Amanda Clark had experiences similar to those that Pearson had in disseminating his undergraduate research in multiple venues. She began a project on the travel journal of Nellie J. Hall Williams in an upper-level class on girls and print culture, and at the end of the semester, she decided to submit her paper to *Young Scholars inWriting.* Like Pearson, she revised her paper under the supervision of a member of the publication's editorial board before her work was formally accepted for publication. The article that she published offered a clearer argument and was more thoroughly contextualized than her original classroom paper.

For Clark, though, the publication in a peer-reviewed journal was just the first step in the process of disseminating her research through the many means available to her. She was subsequently selected to participate in our Undergraduate Research Day @ the Capitol and share her work with state legislators. As a student interested in pursuing graduate studies in museum work, Clark was particularly keen to revise her written paper into a poster presentation. She served as an intern at the Toy and Miniature Museum of Kansas City and had thought extensively about object- and image-based rhetorics. For an audience of state legislators and other policymakers, she would need to not only present her argument visually but also to communicate how historical projects like hers benefit the citizens of Missouri.

Her poster ultimately featured short, strategic excerpts from Williams' diary, along with photographs of the diary's cover, specific pages from the journal,

and images of women and girls traveling on trains in the early twentieth century. For Amanda, the experience of translating her journal article into a poster allowed her to extend her growing repertoire of skills as a communicator—both verbal and visual. The positive feedback she received from state legislators and other individuals at the state capitol reinforced her decision to pursue a career in museum studies.

For Pearson and Clark, disseminating their undergraduate research was not a one-shot experience. They took advantage of the many means available for communicating with wider audiences: oral presentations at departmental and campus-wide symposia; articles in peer-reviewed journals; and poster presentations for state legislators. Each of these dissemination venues represent significant learning opportunities for students, but by moving among various venues, students can learn even more. They expand the range of their communicative competencies and gain more nuanced understandings of the salience of their research for different audiences.

Conclusion

Having undergraduate researchers in the humanities disseminate their work in varied venues can help to raise the profile of this "pedagogy of the twenty-first century" in disciplines well beyond the sciences. As students share their humanistic and artistic projects with wider audiences, they also help to ensure that the pedagogical work and research efforts of professors in the humanities and performing arts are visible to multiple constituencies—departmental colleagues, administrators and colleagues from across the university, and governmental officials. More importantly, though, faculty members in the humanities who are savvy about the range of opportunities for the dissemination of undergraduate research can help to increase the number of students who benefit from sharing their work beyond the classroom. And when we encourage students to pursue the many available means for disseminating their research, we are inviting them to share in the richest and most productive traditions of intellectual life.

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Chapter 10

Undergraduate Research in the Arts and Humanities: What's in it for Faculty?

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The undergraduate research (UR) movement is rapidly gaining momentum in the United States and in many other countries. Following the long history of such research in the bench sciences, the logical next step is to find incentives to increase faculty participation in such student endeavors in all disciplines. Faculty participation is dependent upon the perceived likelihood of tangible benefits, which could include: student assistance in faculty research/creativity; the opportunity to include this rewarding pedagogy in existing teaching loads; or recognition and rewards in the tenure and promotion process. Although faculty scholarship in the arts and humanities has been used as a model for capstone experiences such as the honors thesis, the spread of undergraduate research in these disciplines has lagged behind the sciences.

We can all agree that the best teaching is engaging, creative, inspiring, and motivating, not only for the student, but also for the faculty member. The best teaching provides students with useful skills, information, and/or tools. Research is not only an effective way to engage students, but it also forges an important link between their learning and the discovery of knowledge. In an ideal situation, the undergraduate helps advance the faculty member's program of research, scholarship, and/or creativity, while learning research methods, how to ask the best questions, how to evaluate information, and how to disseminate results. Or in the case of an original artistic endeavor, the student plays a role in bringing creative expression to fruition.

Many teacher-scholars in the arts and humanities will reject the idea of mentoring undergraduate researchers, saying: 1) undergraduates couldn't possibly help with my scholarly

work, until they've spent years getting up to speed; 2) my scholarly work is not collaborative in nature and requires a solo effort; 3) I can't parse out portions of my research to give to my undergraduates; and/or 4) my professional association will not accept a journal article or an abstract for a disciplinary conference presentation that has an undergraduate as a second author.

In reality, however, after assessing the abilities of particular undergraduates, the professor who uses a little creativity can find ways each student can help, even if part of the work is menial. After all, many creative endeavors, from practicing a new piece of music to discovering new interplays among the fine arts, involve some menial labor. This is also true of undergraduate research in the natural and social sciences.

Sometimes a student can help take a faculty member's idea, which has been on the back burner for years due to lack of time, and bring it to the fore through a willingness to hunt down information, seek advice from disciplinary scholars, conduct a literature review, or conduct a survey. Without the help of an undergraduate researcher, my article on "The Benefits of Teaching Students to Perform from Memory" (NACWPI Journal 2003), would never have been published. Samantha Tschida, a double-major in chemistry and history, now a physician, was studying clarinet with me and embarked on an undergraduate research project that involved interviewing faculty and students at my institution, Montana State University, as well as professional colleagues and their students through a regional network based in Montana and Idaho. The result was a publication in a national journal that was subsequently translated into German and published in two German journals.

When undergraduate research consists primarily of student-driven projects, the question faculty members most frequently ask is, "How can I fit this into my teaching load?" With a little tweaking, however, one can transform a class or extracurricular group into a bona fide research/creative experience, while maintaining greater efficiency than traditional one-to-one undergraduate research.

For example, while I was working with a group of arts and humanities faculty members at Lebanon Valley College in Pennsylvania to expand undergraduate research on their campus, an English professor came up with an interesting idea. Building on the group discussion we were having, Gary Grieve-Carlson proposed that he could take his student writing club and redesign it as a "think tank," to allow students to gain academic credit for undergraduate research. He said he could bring his 10 students together weekly and, under his guidance, they could critique each other's drafts, in preparation for submitting their original essays to the Penn College English Association. Submitting the papers would complete a research course for these students, and if the papers were accepted by the association, that

would be considered in assigning students' grades. Students could share ideas, get practice reading their papers in front of an audience, receive up to three credit hours, and learn the process of article submission. Importantly for the faculty member, it could become part of his regular teaching load.

In a recent CUR publication entitled *How To Mentor Undergraduate Research* (Temple, Sibley, and Orr 2010), I suggested the following questions for faculty to ask themselves:

- What aspects of my creative work could I use some help with, in exchange for engaging a student in the process for his or her benefit?
- Are there interdisciplinary questions I might explore with students and perhaps with a faculty member from another discipline?
- Could a group of students work with me, foster each other's thinking, and come up with a product that is at least tangential to my work?
- Is there a completely new avenue of scholarship that might reinvigorate my own creativity that students could help me develop?
- Are there ways of looking at my own discipline, perhaps through the lens of another discipline, which have not been fully explored in the literature?
- Is there a particularly talented student or two who could take on a project, perhaps related to my work, with minimal supervision?
- Could I teach a small seminar on creativity and work with the students to come up with ideas for projects that none of us has thought about?

Promotion and tenure (P&T) documents that provide incentives for faculty to deliver undergraduate research experiences while rewarding excellence will help foster this type of "best teaching." In the arts and humanities, many faculty are unaccustomed to thinking about undergraduates as research assistants, but there are all kinds of different ways that undergraduate research could be encouraged and promoted that could add to faculty portfolios at tenure or promotion time. For example, if a professor co-teaches an interdisciplinary seminar combining two fields that have not been brought together in important ways in the literature, it is highly possible to publish the results, much more so than if one chooses a single field that already has a substantial literature. And if current P&T documents then allow the professor to count the seminar as teaching and the publication as research, while affording the students a wonderful learning experience, this would be a win-win situation. This very thing occurred on several different occasions with my colleagues, and our students' work was published in two different journals.

Approval for changes in P&T documents at the department, college, and university levels may not be easy, but if such modifications are supported by upper

administration and the faculty, it is certainly possible. One place to start is by including "mentoring undergraduate research/creativity" in all documents that list the various activities that count as "teaching." Like many challenges, if such changes are approached from different angles, success is more likely, so effecting positive change in the campus culture toward recognition of mentoring undergraduate researchers might help.

Suggestions for changing campus culture include:

- Establishing campus-wide awards for mentoring student researchers, handed out by the president and paid for by the provost and/or the vice-president for research;
- Creating press releases about significant undergraduate research activity;
- Hosting an annual campus-wide student research celebration;
- Sponsoring a state-wide "Posters on the Hill" event during the state legislative session that brings students together with legislators from their districts;
- Encouraging the inclusion of undergraduate research activities in marketing materials, presidential speeches, and communications with alumni, donors, and community members;
- Sending students to present at national undergraduate research and disciplinary conferences; and
- Incorporating undergraduate research into the general education curriculum, preferably as a requirement for all.

At Montana State, where linking student learning with the discovery of knowledge is a "brand promise," the new general education program, called Core 2.0, contains such a requirement, preceded by inquiry courses in the arts, humanities, social sciences, and natural sciences. Undergraduates fulfill this requirement either through conducting one-on-one research alongside a professor or by completing a seminar course approved by the undergraduate-research steering committee of Core 2.0. One criterion for acceptance of such a course by the committee is that "the research and creative experience component done individually or in small groups constitutes at least 1/3 of the course. The remaining part of the course should provide sufficient information about the subject to enable the student to formulate a project as well as provide the student with the tools to do a research and creative project."

As chair of the Promotion and Tenure Committee at my land-grant research university, and as former chair of the National Conferences on Undergraduate Research (NCUR), I am interested in promoting P&T policies that appropriately recognize and reward the innovative work of teacher-scholars. Raising the

prominence of faculty mentoring of undergraduates' research in annual performance reviews, as well as in promotion and tenure policies at universities across the nation, will go a long way toward reaching three important goals of the research enterprise in higher education. First, such changes will help our graduates understand an important part of what professors do as those graduates enter the world of work as future leaders and voters. Second, such actions will increase the likelihood of eventually providing undergraduate research opportunities to every student. And third, they will encourage faculty to integrate their research with their teaching.

Exploring new connections among arts and humanities disciplines is something that many faculty members find interesting, and it offers them an avenue of discovery to explore with their undergraduates. The aesthetics of art and music often inspire architects, for example, and the extent to which music is a vital element of film is fascinating. Bringing students together to help tease out these links can lead to productive interdisciplinary seminars and has potential for much more discovery and many more publications and original works of art (see Chapter V). Providing faculty members with another practical way to work across disciplines is an intangible benefit that reflects one of the reasons that they became academics in the first place, namely, intellectual curiosity.

Given the inherently creative nature of faculty members in the arts and humanities, and our passion for our disciplines, it seems reasonable to be optimistic about finding many ways we could imagine, invent, discover, and explore in order to successfully mentor undergraduates' research/creativity in these disciplines Students want to be engaged in meaningful activities, and these activities can increase their sense of belonging, making them more likely to thrive and graduate. When students are more deeply engaged, they develop a stronger sense of commitment to the discipline, the faculty, and the institution. One could even look at our students as the product of our creative activity, if they have had an experience that is significant enough to provide them with the skills and confidence that enable them to go out into the world and develop and disseminate new ideas and discoveries.

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Appendix

A

Arts and Humanities Abstracts from the National Conferences on Undergraduate Research (NCUR), 1987-2010

Founded in 1987 at the University of North Carolina-Asheville by John Stevens, NCUR has always been open to all disciplines and all types of universities and colleges. Undergraduate research, scholarship, and creative activity in the arts and humanities have held a prominent place in NCUR conferences from the beginning. The following is a collection of abstracts published in the proceedings of the NCUR conferences, intended to provide a representative sample of such student research from 1987 to the present. This sampling is made possible through the work of the NCUR Proceedings Editor, Robert Yearout, and the digital archivists, Janet Stocks and Joseph Grabowski. Undergraduate researchers are listed following the abstract's title, followed by the name of the faculty mentor (in parentheses), college or university, and the year the research was presented at NCUR.

Conceptions of Love in the Poetry of John Donne and Fulke Greville

Duncan M. Black (Moira P Baker), Radford University, NCUR 1987

This study explores the changing attitudes of Donne and Greville as their poetry progresses from a physical love to a love of God. To provide a context for the close study of individual poems, the research examines Petrarchan ideas of love, Calvin's theology of repentance, and the theology of the incarnation. The study finds that Greville's theological concerns lead him to reject the flesh, humanity, and the world in his love for God, whereas Donne embraces the flesh and the world and incorporates them with his love for God. The study is significant because it unravels the complex interplay between love and theological concerns of seventeenth-century poetry.

A Cubist Aesthetic for Film Examined in Bergman's *Persona*

Bill Latham (Cris Hassold), New College, NCUR 1988

The mechanics and structure of film can be seen as essentially cubist in nature. Cubism fractures the compositional scheme, pits the residual fragments against each other and against real objects introduced into the painting, and then promulgates itself as a valid reality. These cubist tendencies have affinity to the way film is constructed (edited) from fragments of reality captured on celluloid, how these fragments relate and debate with each other in the dialectic of montage, and film's ability to assume its own identity. This cubist aesthetic model is applied to Ingmar Bergman's *Persona*. From the formal elements that constitute the image, to how that image engages in dialogue with the object world, Bergman's film reveals an essentially cubist construction.

The Convergence of Life and Art in a Sculptural Environment

Hobart A. Whitman IV (Robert Dunning), University of North Carolina-Asheville, NCUR 1989

The purpose of this research is to create a self-contained room, house, chapel, approximately *15'* by *15'*, which integrates my personal history, theories, and influences with those of the German artist Joseph Beuys and the Fluxus and Arte Povera movements of Italy and Germany. These movements seek to unify art and life through the non-traditional use of materials as metaphor. The room, much like a small house or chapel through which the viewer may walk, will be constructed from found materials gathered from abandoned houses, junk yards, and demolition sites. The construction of this work is being documented by slides, video, and a written journal. This documentation will be presented along with an explanation of its personal significance and relation to Fluxus, Arte Povera, and Joseph Beuys.

Memory and Architecture: Design of a Living Environment for the Elderly

David L. Schrader (Peter H. Wiederspahn), Pennsylvania State University, NCUR 1991

This architectural thesis focuses on the role of memory as a composer of space and on how space has the potential to become a frame for memory. The study has allowed valuable insights into spatial issues and will become the generator of a building design for the elderly. The site for this project is located in Little Falls, New York, which has a rapidly aging population. Through the placement of childcare and production facilities within this complex, memories of the past will be conjured in the minds of the elderly. Both facilities will also help the residents subsidize the costs of living in this environment. Memory has become a tool through which this project has created interfaces for the elderly and other members of the population. It has also aided in the design of mnemonic devices

to help the elderly with memory problems experience the facility. With such a rapidly aging population in the United States, this thesis project will augment and amplify our understanding of spatial environments for the elderly.

What Impact Has Rock Music Had on the Vietnam Era?

Joy R. Brooks (Gordon Mercer), Western Carolina University, NCUR 1993

During the Vietnam Era, the music of the American younger generation, rock music, played an essential role in political philosophy. The musicians of this particular era expressed profound points of view about the conduct of the American government during that time period. One of the musicians that the author will focus upon is John Lennon, along with his political ideology. Lennon's views, whether expressed through music or various interviews with the press, seemed to reflect the discontent of the American people. This had an impact on the younger generation and resulted in ... several musicians becoming outspoken against the Vietnam War.

Collaborative Dance: Performance Expression Through Solo and Group Works

Tracy L. Chamberlain, Nicole Franchina, Traci Gardner, Jennifer E. Harrison, Nicki Owens and Kristi Weir (John Zubizarreta), Columbia College, NCUR 1996

Dance is a medium of expression that can communicate to others as no other art form can; however, it is often hard to transform a preliminary dance composition into a final performance product. With the collaboration of self, peers, and advisors, a monumental synthesis is made. "Tunnel Vision" and "Unknown" were begun in a dance composition class; however, the final impact comes from the adaptations that make them viable as performance pieces. "Tunnel Vision" evolved as a study of and reaction to visual art, and Gardner enlightens the audience in an innovative way through her movement interpretations. "Unknown" began as a synthesis of two students' composition pieces, but this year-long project eventually took on the attitudes of the other dancers to make a sophisticated and professionally developed work of art. Through the combined study of both solo and group works, non-dancers can better understand the collaborative effort and artistic processes that dancers use to create their works.

A Comparison of Frank Lloyd Wright and Michael Graves: Furniture Influenced by Architecture

Nieva C Wallace (Jane-Allen McKinney), Tennessee State University, NCUR 1997

Frank Lloyd Wright and Michael Graves are two American architects whose influence on our culture has been tremendous. These artists are well known for their own accomplishments. However, many similarities as well as differences exist

among their works. Both artists utilize strong horizontal and vertical lines in their designs, which create innovative structures, and designs complemented by vivid colors. In contrasting the two styles, some of Wright's architecture is referred to as organic—such works as the Solomon Guggenheim Museum. Wright's Fallingwater is referred to as geometric, relating to the cantilevered porches. The works of Graves are geometric and bring a historical reference of the Neoclassical form to modem architecture. Other than architectural structures, both artists are designers of furniture and dinnerware. In addition, Graves designed jewelry, carpeting, and kitchen utensils. My research will focus on the artists' furniture and the design principles they utilize as influenced by architecture.

Love Potion # 10: Just How Fair Are Pheromones?

Emily T. Crement (Alan Kennedy), Carnegie Mellon University, NCUR 1998

Several pheromone-enhanced colognes are on the market today. Curious whether pheromones really exist or if they are merely a marketing ploy, I researched them in scientific journals. I found that these chemical signals are naturally emitted by many species of animal to attract potential mates. To test the synthesized colognes, I distributed samples of different fragrances, including soaps, cigarettes, alcohol, deodorant, and the pheromone-enhanced cologne to students for ranking. These tests showed that overall the students found the pheromone-enhanced cologne to be most sexually attractive. What does this say about modern courtship? Several conclusions about mating rituals in modern society are explored.

An Investigation of Aesthetics: Inspiration, Artistic Representation, and the Figure

Jodi Pallett (Louis Rizzolo), Western Michigan University, NCUR 1999

Kaïthe Kollwitz, William DeCooning, and Gustav Klimt are three of art history's most noted figurative artists. Yet these artists each worked in very different styles and consequently had very different aesthetics. After examination, I selected one or two aspects of their figurative aesthetics as a source of inspiration for my own figurative aesthetics. The result of this meeting of aesthetics is a series of several watercolor and mixed media figurative works. These pieces reveal how inspiration from the unique aesthetic qualities of each artist can work together to create new forms.

Emotion and Rationality: Western Rejection Versus Eastern Acceptance

Seth M. Carrier (Linda E. Patrik), Union College, NCUR 2000

It has been standard tradition in Western thought from Plato to Kant, right up through the modern day, to discount and reject the role of emotion in rationality.

Documented evidence shows, however, that there is a strong link between emotion and rational decision-making. Viewing morality as a series of conscious, rational decisions, the emotional apparatus by necessity plays a key role in the process of being an ethical being. Eastern thought, while not specifically addressing emotion, (indeed often not creating dichotomies such as reason versus emotion), does not decry emotion—it most often allows emotion its proper place. Briefly sampling a few of the more representative Western logic and rationality-based traditions provides a point of comparison to look at the East. An in-depth look at the culture of Japan and at the importance of emotions in Buddhism, a representative country and theology respectively, provide tangible points of comparison for the Eastern traditions.

Top That: Exercising Power Through Joking

Amanda Culler (Christina Kakava), Mary Washington College, NCUR 2001

Although the effects of joking in conversation have been examined, much remains to be said about how joking can be used to assert power. Pierre Bourdieu's notion of linguistic capital (a person's ability to fit into a particular situation by using appropriate language), facilitates the belief that the more capital one possesses, the more power he or she can assume. Because of linguistic capital, joking can be a successful means of gaining power. The person who uses his or her capital the most effectively is able to evoke the most laughter, or symbolic profit, from his or her peers: therefore, that person wins the respect of others and assumes power. My data was extracted from the videotaped diary of a spring break trip during which students volunteered for Habitat for Humanity. Students are being "interviewed" by a volunteer they recently met, and they respond in a joking manner. I will explain the different methods they use to gain symbolic profit and reveal their successes. By examining the purpose of humor in this particular discourse, I offer that humor is used to gain power in group settings.

Literate Arts of the Contact Zone: Four Australian Aboriginal Authors

Christine Balsley, (Lise Kildegaard), Luther College, NCUR 2002

In her pioneering 1990 essay, "The Arts of the Contact Zone," the literary critic Mary Louise Pratt defines a contact zone as a "social space where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths." Australia, with its long and troubled history of encounter between the settlers and the Aboriginal people, provides a rich illustration of such a contact zone. In Australian Aboriginal literature, we encounter what Pratt calls "the literate arts of the contact zone" in

literary works that give voice to a voiceless people. In this paper, I will present four major contemporary Aboriginal authors—Colin Johnson (Mudrooroo), Glenyse Ward, Kim Scott, and Sally Morgan—who employ these literate arts in order to represent their people and their history as they seek to redefine the Aboriginal identity.

Beyond the Mozart Effect:The Power of Music in the Neonatal Intensive Care Unit

Dana Barron (Patricia Kazarow), Gustavus Adolphus College, NCUR 2003

Premature and low birth weight infants are medically fragile beings; in many cases the neonatal intensive care unit (NICU) environment, which is often noisy and unpredictable, can have adverse effects on such infants. Several independent studies have demonstrated that premature infants who receive music therapy significantly benefit physiologically and developmentally; they also are discharged earlier from the hospital than babies who are not presented with music. Based on reviews of some of this existing research and an interview with an expert in the field, this investigation concludes that the effects of music on premature infants in the NICU are positive ones, contributing to better health, closer-to-normal physical and psychological development, and greater toleration for stimulation. Therefore, physicians and parents should be strongly encouraged to include music therapy in treatment programs. However, since few hospitals currently offer this service for preterm infants, there is a high need for greater education, specialization, and awareness among music therapists and hospitals. Larger and more in-depth studies are recommended to further knowledge in this field.

Ancient Methodology Merges with Contemporary Art

Nieves Luedke (Daniel McGuire), University of Wisconsin-Whitewater, NCUR 2004

Before the beginning of recorded history, people were making art in many different ways. Today, many of the ancient techniques are still used by artists. This project demonstrates that ancient techniques can be merged with contemporary methods to produce a viable body of work. This project involves the study of the history of traditional teachings about Native American beading, weaving, and carving, while incorporating these teachings with current artistic techniques. Present and historical techniques will be interwoven with contemporary art methodology to produce an installation piece of artwork. Mold making, lip casting, iron casting, and modern hydraulic press methods will be utilized to create this artistic piece. This project is rooted in the artist's Native American and Latino heritages, as well as the histories that accompany these cultures. Finally, it is anticipated that a viewing and discussion of the final product will help to answer

some of the questions society has about these cultures, as well as dispel some of the popular myths about Latinos and Native Americans.

The Proper American Woman: Coming of Age During the Second Wave of Feminism

Tessa M. Gifford (Linda Van Ingen), University of Nebraska at Kearney, NCUR 2005

The definition of a proper woman changes dramatically from era to era. The roots of the proper American woman are in the Victorian era when white women were expected to have virtues like modesty, piety, and passivity. Women's roles in America were significantly redefined during the Industrial Revolution, during World War II, and then again in the 1960s. These changes are represented through media such as magazines, advertisements, films, and literature. Women often struggle to find their place among the various interpretations of what a proper woman truly is. The journey of one such woman who came of age in Texas during the 1960s is the focus of this paper. Importantly, as this paper argues, the radical changes brought about by the Women's Rights Movement positively impacted her view of what a proper woman's identity could be. Research for this paper is based on oral history methodology in combination with primary historical documents such as magazines, movies, and literature.

A Prophetess Without Honor: Willie Mae Ford Smith and the Gospel-Blues Music Revolution, 1930-1939

Jamar O. Rahming (George Junne, Jr.), University of Northern Colorado, NCUR 2006

The 1930 Baptist Gospel Music Convention marked a pivotal event in the evolution of what is known today as the gospel-blues music movement. Blues musician Thomas A. Dorsey had a religious awakening and decided to return to his roots: the gospel sound. However, Dorsey's homecoming did not involve giving up the blues. Dorsey synchronized the embellishments and rhythms of the blues with conventional Protestant hymnals and early Negro spirituals, creating gospel-blues music. Though Dorsey was the creator of this exuberant sound, he did not popularize it, nor was he its sole founder. Archival evidence collected in five states and oral history interviews with 27 people associated with the gospel-blues movement affirms that St. Louis gospel heroine Willie Mae Ford Smith played a founding role in the movement by popularizing it and carrying it to the Black churches. Previous researchers point to Dorsey as the leading founder and Mahalia Jackson as the source of its dissemination. Consequently, Smith has received only residual acknowledgement as being a founder of this movement. Smith's profound contribution as a founder of gospel-blues music has gone unnoticed. Smith, unlike many early gospel singers, chose not to take

part in the hit record circuit. She believed that the primary purpose of the gospel singer was to proselytize the Christian faith. The late 1930's marked the advent of commercialism and the hit record industry for gospel singers. Many gospel singers found producing records more lucrative than working the conventions and church revivals. Smith's contempt for commercialism and love of evangelical work kept her from receiving the recognition that her influence merited. Through the analysis of oral historical evidence, this work will demystify contributions of such a seminal, yet unrecognized, founder of gospel music.

The Role of Islam in the Arab Economies of Egypt, Jordan, Saudi Arabia, and Oman

Adam Alfano (Abdul Karim Bangura), American University, NCUR 2007

The Arab world is a diverse region. Although Islam is a commonality, there are several different political and economic structures across borders. The countries of Egypt, Jordan, Saudi Arabia, and Oman were all chosen for specific reasons. Oman, Jordan and Saudi Arabia are all monarchies. Oman, Saudi Arabia, and Egypt export oil, however Egypt is not as influential in oil exportation as the former two. Egypt is the largest Arab country and has some of the most extreme cases of poverty, along with Jordan. Each country is different politically due to its relative size and history. From each country's political history comes its economic system. Of course, Islam has played a major role throughout the region. But does it really influence economic policy in today's world? This paper analyzes how influential Islam really is in the global market place. The past has shown that it did play a major role, causing oil shortages due to conflicts with Israel. The global market is ever-evolving, and it is debatable whether Islam or any religion can really have a successful stronghold in any economy without causing drastic repercussions. This paper hypothesizes, therefore, that Islam can only play a minor role in the economic policies of Arab countries because of the need to interact globally in the area of trade and commerce. This assumption is based on the theory that the governments are concerned with public interest, and the overall public interest is modernization, increased trade, and human investment with respect to Islam. The obverse to this theory would be that the government aims to promote Islam through modernization, trade, and human investment. Through a qualitative approach, this paper explores the role of Islam in each country, thereby being able to determine its role throughout the region. It uses qualitative data for the analysis. For data collection, this study used the document analysis technique and relied on both historical and contemporary sources such as books, journals, and magazine and newspaper articles. The substantive findings from the data analysis seem to support the tenability of the hypothesis.

Fluency and Fun in Spanish Through TPRS

Angela J. Armstrong (Joyce Shanks), University of Wisconsin-La Crosse, NCUR 2008

I initiated action research to improve my Spanish pedagogy and student learning. Through the process, I identified strategies of my teaching that I wished to improve, collected data on my focus strategies, and reflected in order to identify the next strategy to improve. Throughout the course of my action research project, I implemented the foreign language method known as Total Physical Response Storytelling (TPRS) to (1) teach Spanish in an elementary and middle school and (2) to promote students' Spanish language acquisition and enjoyment of Spanish learning. Elementary and middle school students are prime candidates to learn a foreign language because students achieve high levels of proficiency when they start to learn a second language at young ages (Pufahl et al., 2000, p.1). Experts document that within TPRS, students learn Spanish through stories, dramatic play, and body movements. Further, experts document that by implementing TPRS, teachers provide instruction exclusively in the target language, foster a brain-body connection, engage students in developmentally appropriate activities, and promote language acquisition (Gaab, 2006, #1, pp. 1- 6). As part of the research process, I administered a survey and a vocabulary test to elementary students to assess their enjoyment of TPRS and their retention of vocabulary. According to results, students perceived themselves as speakers of another language and enjoyed the language learning process. Also, students remembered seventy-five percent of words taught exclusively in the target language when given the appropriate context. Furthermore, I engaged in several different research cycles. In the elementary school, I focused on using the target language, incorporating sign language, giving clear directions in the target language, and transitioning. In the middle school, I focused on keeping students meaningfully engaged, encouraging all class members to participate, encouraging students to use the target language, improving pronunciation, and individualizing instruction for native Spanish speakers.

Translators and Their Translations from the Eighteenth Century

Christopher A. Houchens, (C.C. Wharram), Eastern Illinois University, NCUR 2009

At the beginning of the eighteenth century, translators were highly respected members of the literary world, but by the end of the century, they were considered far inferior to other writers. There has not been much focus put on the role of translators and the influence they had over the literary community. The purpose of this research project is to use translations from the eighteenth century to shed light on the different aspects of the translator and to show the shifts that occurred

throughout the century. Over a period of 10 months, I have collected information on over 1,200 translated works, using the University of Illinois' Eighteenth Century Collections Online (ECCO), a database containing over 150,000 books published during the eighteenth century. These collected works were then organized by: year of publication, translator, original language, original author, title, and preface information. These different categories were then tallied by decade to help show the shifts that occurred during the century. The most notable shifts took place in the second half of the century, when there was a large increase in works translated from German and a staggering leap in the number of women translators. With the information that was collected, I am able to tell what the most popular language to translate was per decade, as well as who the most popular translator was. The number of works being added to online databases grows daily and because of this growth, the collecting of translating works will continue, and the information will continue to change so that it can be as accurate to the time period as possible.

Measuring Life

Mara Vinton (Bobby Tilton), University of Montana, NCUR 2010

My BFA senior thesis exhibition is inspired by the unattainable ideals for beauty that exist in today's society. There are inconsistencies in the way we feel and the way we are supposed to look. This discrepancy causes confusion .... I have made several drawings in response to my own struggle revolving around body image. I am investigating the source and beginning of these discrepancies within society and within myself. I am also exploring why so many women strive for these goals even though they are fully aware of their inaccessibility. Another interest of mine includes exposing obsessive qualities, such as counting calories, pounds, sizes, and other issues revolving around body image and food. My drawings are large and use graphite, acrylic, and cattle markers. Many of my drawings include maps, food, and bodies. Maps are used not only for aesthetic purposes, but also because they represent a journey or path to be embarked on or one that has already been traveled. Maps measure the land, like our culture and viewers measure and judge our bodies. I compare images of my body with those found in magazines, television, or other media sources. To expose the obsessive qualities, I repeatedly draw images of food and numbers. My objective is for people to question their beliefs and perceptions of others' bodies. I also want viewers to become aware of their actions and relationships with their body and food. My exploration of this issue will eventually lead me into a deeper understanding of my current thoughts and beliefs.

Appendix

B

Models of Undergraduate Research in the Arts and Humanities, Listed by State, Followed by Some Similar Models Abroad

This annotated resource is intended to give readers easy access to a variety of different models, with brief descriptions and website links. It is a compilation of descriptions provided by administrators and faculty responding to a call from CUR for this information.

Alabama

University of South Alabama—Mobile, Alabama

University Committee on Undergraduate Research (UCUR)
University of South Alabama Undergraduate Research Program
http://www.usouthal.edu/ucur/

The goal of the University of South Alabama's Undergraduate Research Program is to promote scholarly and creative activity in all disciplines at the undergraduate level. It is designed to enhance critical thinking, problem solving skills, creativity, and written communication.

Arizona

Arizona State University—Tempe, Arizona

College of Liberal Arts and Sciences
Sun Angel Excellence in the Humanities Research Scholarships
clas.asu.edu/students/research

The Sun Angel Excellence in the Humanities Research Scholarship Program provides funds to encourage and support undergraduate research in the humanities. The Sun Angel Foundation sponsors annual awards for students majoring in

English, film and media studies, history, languages and literatures, philosophy, or religious studies.

Arizona State University—Tempe, Arizona
Center for the Study of Religion and Conflict
CSRC Undergraduate Fellows Program
www.asu.edu/csrc

The undergraduate fellows program in the Center for the Study of Religion and Conflict selects eight to ten students each year for an intensive interdisciplinary experience. Fellows participate in a seminar, work closely with a faculty member on a current research project on center themes, and have opportunities to meet with visiting scholars.

Arizona State University—Tempe, Arizona
Lincoln Center for Applied Ethics
Triple Helix Program
lincolncenter.asu.edu/students_triplehelix

The Lincoln Center sponsors the Triple Helix program, an undergraduate organization of students who write publishable essays on issues in ethics, science, technology, public policy, and law. Students' work is published in *The Science in Society Review* and is included with top papers selected from the other chapters of the Triple Helix program at major universities worldwide. The center's Lincoln Professors serve as the mentors and advisors to Triple Helix students.

Arizona State University—Tempe, Arizona
Lincoln Center for Applied Ethics
Consortium for Emerging Technology, Military Operations, and National Security (CETMONS)
lincolncenter.asu.edu/centerprg_cetmons

Throughout history, technological evolution and military activity have been linked. The challenge to a particular society represented by warfare (combined with the immediate advantage that new technology can deliver) tends to accelerate technological innovation and diffusion. The relationships between the resulting technology systems and consequent social/ethical issues are quite complex, and understanding them is a critical and underappreciated challenge. ASU students work with Lincoln Professors and professors from other CETMONS-member institutions on a wide spectrum of national security, military, and technology issues, particularly as they relate to ethical questions and challenges.

Arizona State University—Tempe, Arizona

Hispanic Research Center

Undergraduate and Graduate Mentoring Opportunities

www.asu.edu/clas/hrc

The Hispanic Research Center is an interdisciplinary unit that performs basic and applied research on a broad range of topics related to Hispanic populations, disseminates research findings to the academic community and the public, engages in creative activities, and provides public service in areas of importance to Hispanics. Each year the center provides mentoring opportunities to undergraduate and graduate students focusing on humanities research as it relates to Hispanic history, culture, and language.

Arizona State University—Tempe, Arizona

School of Historical, Philosophical, and Religious Studies

shprs.clas.asu.edu/UGresearch_history

The School of Historical, Philosophical, and Religious Studies at Arizona State University offers history undergraduates the opportunity to conduct research alongside members of the history faculty. Each faculty member can select up to two undergraduate students each semester to serve as research assistants on the faculty member's research projects.

Arizona State University—Tempe, Arizona

School of Historical, Philosophical, and Religious Studies

Undergraduate Internship Program

shprs.clas.asu.edu/UGresearch_history

The School of Historical, Philosophical, and Religious Studies encourages students to pursue internships that are related to their career aspirations. Internships provide practical experiences for students that complement their formal academic class-based studies. Depending on the internship site, internships may be voluntary or paid.

Arizona State University—Tempe, Arizona

School of Historical, Philosophical, and Religious Studies

Currents

shprs1.clas.asu.edu/currents

Currents is an online journal dedicated to honoring and sharing excellent undergraduate work from the School of Historical, Philosophical, and Religious Studies at Arizona State. Undergraduates write all of the essays published

in *Currents*, and faculty and graduate students judge and choose each work for publication based on its capacity to demonstrate the creativity, logic, and research that the school fosters.

California

California Institute of Technology—Pasadena, California

Summer Undergraduate Research Fellowships (SURF) Program
www.surf.caltech.edu

Caltech's Summer Undergraduate Research Fellowships program introduces students to research under the guidance of seasoned research mentors at Caltech and Jet Propulsion Laboratory. SURF is modeled on the academic grant-seeking process: (a) Students collaborate with potential mentors to define and develop a project; (b) Applicants write research proposals for their projects; (c) A faculty committee reviews the proposals and recommends awards; (d) Students carry out the work over a ten-week period in the summer, mid-June to late August; and (e) At the conclusion of the program, they submit a technical paper and give an oral presentation at SURF Seminar Day, a symposium modeled on a professional technical meeting.

California State University, Fresno—Fresno, California

Undergraduate Research Grants
http://www.csufresno.edu/academics/offices/undergraduate/research.shtml

Undergraduate research grants provide financial support to undergraduate students who work closely with a faculty member to conduct research, engage in field studies, create projects in their discipline, or participate in similar scholarly/creative activities.

California State University, Monterey Bay—Seaside, California

Undergraduate Research Opportunities Center (UROC)
www.csumb.edu/uroc

The Undergraduate Research Opportunities Center (UROC) is a campus-wide center that engages students in undergraduate research in multiple disciplines. UROC students work on relevant and innovative research projects at the campus and at regional research institutions. Their work is guided by a research mentor and is supported by extensive training in research proposal writing, presentation skills, communication skills, professionalism, and graduate school preparedness. Students are also given the opportunity to communicate their work to the academic community through presentations and publications. Taken together, these experiences prepare students for successful academic or professional careers.

Occidental College—Los Angeles, California

Undergraduate Research Center
http://departments.oxy.edu/urc/

Undergraduate research stands as a signature component of an Occidental education, one that focuses on inquiry, design, analysis, interpretation, collaboration, ethical conduct, and communication of original results. These are considered essential learning components leading to the highest level of cognitive development, as well as a love of learning. Sound pedagogy for this developmental process suggests the undergraduate research experience should extend over a substantial period of time and be grounded within a community of scholars.

The Undergraduate Research Center (URC) administers the following programs to meet these objectives: the Summer Research Seminar Program; Academic Student Project Awards (ASP) for on-campus work during the academic year for which the student earns academic credit; ASP and Richter-ASP travel awards to support off-campus research and conference presentations; Summer Research Fellowships for full-time research during a ten-week period in the summer; means-tested summer room/board awards to students living on campus and receiving a stipend under a faculty member's grant; and targeted summer and/or academic-year fellowships funded by Beckman Foundation, Norris Foundation, National Science Foundation, Sherman Fairchild Foundation or Howard Hughes Medical Institute grants. Parallel to these efforts, the URC also administers the undergraduate-research assessment project that examines student learning outcomes, student achievement, and participation. The center maintains a web site for the dissemination of research opportunities and research results.

Students who seek support under these programs work in collaboration with a faculty mentor to prepare a two- to three-page proposal describing the project, significance, and methodology; a one- to two-page personal statement describing the educational impact of the work; a one-page budget. The mentor also must provide a separate letter of support. Recommendations for funding are made by members of the URC Advisory Committee. Students are selected for support under URC-administered programs based upon the previously listed documents and without regard to financial need.

Santa Clara University—Santa Clara, California

http://www.scu.edu/provost/research/Funding.cfm

Scholarship is broadly defined to include research and creative activity and includes the following programs:

Faculty-Student Research Assistant Program (FSRAP). Academic-year awards provide up to $1,000 for undergraduate student wages and benefits. Faculty members are invited to submit proposals for research assistants. The principal objectives of the FSRAP program are twofold: to provide faculty with assistance in their scholarship, and to provide student research assistants with a meaningful learning experience through the faculty mentoring process.

Doelger Scholars. Each award provides up to $6,000 for undergraduate summer research or creative work and includes wages, benefits, supplies, and project-related travel. Awards are open to undergraduates in all disciplines. An overall GPA of 3.25 or higher is required at the time of the award.

Undergraduate Student Travel Awards. Grants of up to $1,000 are provided for undergraduates to present research results at a scholarly meeting or to participate in a creative project as a scholarly endeavor. Students apply for these awards.

The Undergraduate Research Initiative (http://www.scu.edu/provost/research/undergraduate-research-initiative.cfm) was launched in 2008 to expand research opportunities for SCU undergraduates, foster a culture supportive of undergraduate research, and develop an infrastructure for undergraduate research. For an example from the humanities, see http://www.scu.edu/provost/research/upload/RS_URIproposal2009.pdf

University of California, Irvine—Irvine, California

Undergraduate Research Opportunities Program (UROP)
http://www.urop.uci.edu/

The Undergraduate Research Opportunities Program (UROP) encourages and facilitates research and creative activities by undergraduates from all schools and academic disciplines at UCI. Research opportunities are available not only from every discipline, interdisciplinary program, and school, but also from many outside agencies, including national laboratories, industrial partners, and other universities. UROP offers assistance to students and faculty through all phases of the research process, whether with proposal writing, developing research plans through project management skills, awarding grants to fund research projects, supporting scholarly journal writing for *The UCI Undergraduate Research Journal*, or presenting results of research or creative projects at the UCI Undergraduate Research Symposium. This experience provides students with the necessary skills to succeed in their future careers. Conducting research and creative activities should be an integral component of the education undergraduates receive at UCI, regardless of their career choice.

Delaware

Wesley College—Dover, Delaware

Scholars Day

http://www.wesley.edu/index.cfm?fuseaction=academics.scholarsday

Wesley College's Scholars Day is an annual symposium where the college community comes together to celebrate scholarly endeavors. The event demonstrates, highlights, promotes, and encourages scholarship among our students, who give oral presentations, present posters, perform, and display their artistic works. Scholars Day takes place annually in mid-April on the Wesley College main campus.

Florida

Stetson University—DeLand, Florida

Stetson Undergraduate Research Experience (SURE)

http://www.stetson.edu/other/research//sure.php

One of the ways Stetson University fosters excellence in undergraduate scholarship is through the Stetson Undergraduate Research Experience (SURE) program. Each year undergraduate scholars are selected in a university-wide competition for grants that allow them to work with a faculty mentor on a summer research project. Proposals are judged by a panel of faculty members.

Stetson University—DeLand, Florida

Community-Based Research Program

www.stetsoncbr.pbworks.com

The Community-Based Research Program facilitates faculty, student, and community collaboration to plan and conduct research. This research has a strong focus on addressing social problems identified by the community. Students learn to apply the theories and methods they have mastered in the classroom to real problems in the community, and communities gain access to the rich research resources of the university. The result is a powerful learning experience for students and faculty, as well as a valuable research product for communities.

Georgia

Emory University—Atlanta, Georgia

Scholarly Inquiry and Research at Emory (SIRE) Program for Undergraduate Research
http://www.emory.edu/SIRE

The SIRE program is a vertically integrated program in which undergraduate students work on research and creative projects with faculty members while receiving mentoring from peers and graduate fellows. By supporting grants to students, faculty-student research partnerships, conference travel grants, and summer research stipends, SIRE offers benefits to both student and faculty participants.

Georgia College & State University—Milledgeville, Georgia

Student Research Initiatives
http://www.gcsu.edu/engagement/studentresearch

The Corinthian: The Journal of Student Research at GC. This scholarly journal recognizes student achievement in research by providing publishing opportunities for undergraduate and graduate students from all disciplines. The annual GCSU Student Research Conference provides undergraduate and graduate students from all disciplines the opportunity to prepare and present scholarly work to the campus community.

Georgia Institute ofTechnology—Atlanta, Georgia

Undergraduate Research Opportunities Program (UROP)
http://undergradresearch.gatech.edu/

The role of the Undergraduate Research Opportunities Program (UROP) is to facilitate and encourage opportunities for undergraduate students to participate in research during their tenure at Georgia Tech. The program supports students via advising, funding, workshops, a spring symposium, and an undergraduate research journal, *The Tower*. Programs include research in all six colleges: science, engineering, computing, architecture, management, and the Ivan Allen College of Liberal Arts. Unique research opportunities available in the liberal arts include our Literature, Communication, and Culture program; the Computational Media program; and music programs, among others.

Mercer University—Macon, Georgia

Mercer University Undergraduate Research Conference (MUURC) and Symposium (MUURS)
http://www.mercer.edu/research/students/

The MUURC and MUURS are annual events that allow students to showcase the undergraduate research they have done in both departmental and interdepartmental settings. The research conference displays student discovery through the presentation of papers and electronic presentations, grouped in interdisciplinary sessions, while the symposium features a poster session in which students both display and discuss their work.

North Georgia College & State University—Dahlongega, Georgia

The Center for Undergraduate Research and Creative Activities
http://www.northgeorgia.edu/CURCA/

The Center for Undergraduate Research and Creative Activities (CURCA) exists to foster undergraduate research and creative expression in all academic areas. North Georgia is committed to institutionalize the undergraduate research experience and has included CURCA in its most recent strategic plan.

Idaho

Boise State University—Boise, Idaho

Undergraduate Research
http://academics.boisestate.edu/undergraduateresearch/

Annual Undergraduate Research & Scholarship Conference - More than 250 research, artistic and scholarly projects, representing over 470 Boise State University undergraduates. The conference program cover design was selected by a jury of senior graphic-design students, faculty, staff, and conference committee members from among 34 designs submitted by students in our Art 204, Graphic Design Studio II classes.

Illinois

Dominican University—River Forest, Illinois

Undergraduate Research and Creative Investigations
www.dom.edu/departments/urci

The office of Undergraduate Research and Creative Investigations (URCI) administers a variety of initiatives to support undergraduate students engaged in scholarly activities that go beyond regular class assignments. It funds students working in fine arts and the humanities, as well as in the social and natural sciences.

Elmhurst College—Elmhurst, Illinois

Geographic Information Systems (GIS) Program
http://www.elmhurst.edu/~geo/GISCertProgram.html

The GIS Program at Elmhurst College is designed to engage students in spatial studies of society and encourage problem solving and critical thinking. Students are afforded the opportunity for practical internship experiences, a required senior capstone research experience, and networking with professionals in the geospatial community. Collaborative opportunities with faculty members are also available for students and are supported by internal and external funding

Loyola University—Chicago, Illinois

Provost Fellowship for Undergraduate Research
http://www.luc.edu/lurop/provost.shtml

The Provost Fellowship for Undergraduate Research is designed for undergraduates who are interested in either establishing an individual project with a faculty mentor overseeing it or working with a faculty member on his or her ongoing research as a research assistant. The program is open to students from all academic disciplines, colleges, and schools at the university. Students in the humanities, social sciences, and the professional schools are encouraged to apply.

Southern Illinois University—Carbondale, Illinois

Research Enriched Academic Challenge (REACH)
http://reach.siuc.edu

This competitive program, open to all disciplines, offers grant awards each year to students working on independent research, creative, or scholarly projects with a faculty mentor. Recent awardees hail from disciplines including English, radio/television, theater, zoology, psychology, and physiology.

Southern Illinois University—Carbondale, Illinois

Saluki Research Rookies
http://srrp.siuc.edu/

The purpose of the Saluki Research Rookies Program (SRRP) is to engage highly motivated freshman and sophomores in faculty-mentored, hands-on research activities. Students explore their intended majors, develop relationships with faculty in their field, and gain valuable research and critical thinking skills. The program is open to students from all disciplines.

Southern Illinois University—Carbondale, Illinois

McNair Scholars Program
http://www.mcnair.siuc.edu/index.html

The SIUC McNair Scholars Program provides enriching educational experiences for low-income, first-generation college students and members of groups underserved in higher education. The McNair program includes a paid summer research experience conducted with a faculty mentor. Students from all disciplines are welcome.

Southern Illinois University Edwardsville—Edwardsville, Illinois

Undergraduate Research and Creative Activities Program
www.siue.edu/urca

The Undergraduate Research and Creative Activities Program (URCA) is committed to giving undergraduate students the chance to engage in the types of work that professionals in their chosen fields are doing in the "real world." By providing hands-on experiences and fostering meaningful mentoring relationships with professors, the program not only gives our students an excellent education, but also provides them with the tools they need to succeed as future graduate students, employees, and citizens. Students can participate as assistants or associates. Assistants commit to work on faculty-led projects for one semester, allowing them to become familiar with the work that faculty do in the lab, studio, or field. Associates design their own projects, under the guidance of a faculty mentor, and spend a year seeing them through from inception to completion. The program is designed for juniors and seniors who are ready to tackle an issue in their field more independently.

Indiana

Ball State University—Muncie, Indiana

Virginia Ball Center for Creative Inquiry
www.bsu.edu/vbc http://www.bsu.edu/vbc

The Virginia Ball Center for Creative Inquiry sponsors rigorous, immersive, and transformative research projects conducted by interdisciplinary teams of undergraduates. The projects enable students to collaborate with community partners to create real-world solutions to real-world problems outside the confines of the conventional college classroom. The nationally recognized results of this research include documentary films, museum exhibits, theatrical productions, and scholarly publications.

Indiana University-Purdue University Indianapolis (IUPUI)—Indianapolis, Indiana

Undergraduate Research Opportunities Programs
http://www.crl.iupui.edu/

Undergraduate research opportunities at IUPUI are located primarily in the Center for Research and Learning (CRL). Programs within the CRL support undergraduate students' work with faculty mentors on independent research projects and provide students effective pathways for lifelong active learning and professional development. Student "research" includes scholarly or artistic activities that lead to: the production of new knowledge; increased problem solving capabilities, including design and analysis; original critical or historical theory and interpretation; or the production of original works of art or artistic performances.

Taylor University—Upland, Indiana

Taylor University Student Poster Session
http://www.taylor.edu/cri/poster_session_2010/index.shtml

The Student Poster Session is designed to permit students to demonstrate their work in undergraduate research or other creative experiences to the entire Taylor community. All disciplines are welcome to participate, and awards are presented to student winners in various categories. The program supports collaborative undergraduate/faculty research by raising the profile of this activity on campus.

Iowa

Iowa State University—Ames, Iowa

First-Year Honors Mentor Program
www.iastate.edu

The First-Year Honors Mentor Program pairs interested first-year honors students with faculty mentors in research projects that span the disciplines of Iowa State University's six undergraduate colleges. Students receive academic credit for the program and may apply for grants that fund supplies and/or a summer stipend.

Kansas

Washburn University—Topeka, Kansas

Washburn Transformational Experience
http://www.washburn.edu/main/wte/index.html

Undergraduate students attending Washburn University are encouraged to complete at least one Washburn Transformational Experience (WTE). One of the most popular WTEs is the Scholarly Creative WTE, which is a significant, independent project completed under the tutelage of at least one faculty member. Financial support is provided for project support (e.g., materials), as well as travel (e.g., for a conference presentation).

Kentucky

Morehead State University—Morehead, Kentucky

Undergraduate Research Fellowship Program
http://www.moreheadstate.edu/undergradresearch/

The primary mission of the Undergraduate Research Fellowship Program is to promote the academic and intellectual culture of the campus through the support of student and faculty research, with research broadly defined to include the scholarly and creative activities of all disciplines. Student research is promoted through several programs in which students are encouraged and given financial support to work as junior colleagues with faculty mentors engaged in all types of disciplinary scholarship.

Murray State University—Murray, Kentucky

Office of Undergraduate Research and Scholarly Activity (URSA)
http://campus.murraystate.edu/services/URSA/index.html

The Office of Undergraduate Research and Scholarly Activity coordinates and supports opportunities for faculty-mentored experiences for full- and part-time students. Student participants in all disciplines may become engaged in the scholarly pursuits of MSU faculty members or they may carry out a project of their own under the supervision of a faculty mentor. Financial support and presentation opportunities are made available.

Louisiana

Tulane University—New Orleans, Louisiana

Newcomb Scholars Program
http://tulane.edu/newcomb/scholars

The Newcomb Scholars Program is a unique and shared four-year experience in which undergraduate women participate in research, seminars, and experiential learning opportunities. The program offers an important opportunity for women students to be a part of a close-knit community of women engaged in independent research within a coeducational environment. Newcomb Scholars represent a variety of disciplines, including the liberal arts.

Maryland

Loyola University Maryland—Baltimore, Maryland

Undergraduate Student Research and Scholarship Colloquium (USRSC)
www.loyola.edu/usrsc

The USRSC is a campus-wide forum highlighting undergraduate student research and scholarship at all stages of development. The goal of the colloquium is to encourage scholastic endeavors that focus on either the generation of new knowledge or the creative integration of existing scholarship.

Towson University—Towson, Maryland

Undergraduate Research Services
http://www2.towson.edu/research/undergradresearchservices.asp

An important element of the university learning experience is participation in original, student-centered scholarly and creative activities mentored by faculty. These learning experiences improve student engagement and grades and better prepare students for post-graduate careers and graduate studies. The Undergraduate Research Services program facilitates these activities by offering competitive grants to fund undergraduate research in all disciplines and grants to send students to professional meetings to report the outcomes of their scholarly activities.

Massachusetts

Assumption College—Worcester, Massachusetts

Undergraduate Research Program
www.assumption.edu/symposium

Assumption College seeks to create a campus culture that honors student-faculty collaboration on research and creative work in all disciplines and offers opportunities for all interested students from matriculation through graduation. The college offers an annual two-day Undergraduate Symposium to showcase undergraduate research and recognize the participating students and their faculty mentors. Projects and presentations are judged by faculty members and administrators, and cash prizes are awarded in four broad subject areas (natural sciences, social sciences, humanities, and art/music/theatre) for the best poster and the best presentation. Under the auspices of the provost's office, a committee seeks additional ways to encourage faculty and students to engage in collaborative work, and strives to expand both internally and externally funded opportunities for student research.

Bridgewater State University—Bridgewater, Massachusetts

Office of Undergraduate Research
www.bridgew.edu/our

The Office of Undergraduate Research at BSU is committed to access for all students to undergraduate research opportunities and to academic excellence in rigorous research and creative work. The undergraduate research program at BSU includes: (1) research-intensive curricula across the disciplines; (2) co-curricular research opportunities in every major (especially in the form of individual and small-group semester grants); (3) a ten-week summer mentored-research program that offers $4,000 stipends to 35 students (in any major); (4) $1,000 travel grants for all students accepted to present their research at any regional or national conference, including the National Conference on Undergraduate Research; (5) an annual Undergraduate Research Abroad program for two to three small research teams (of one faculty member and three to five undergraduates) in one of 23 cities across the globe; (6) three annual undergraduate research symposia on campus, including posters, oral presentations, art displays, film screenings, and performances. These symposia are the Undergraduate Research Symposium in April for outstanding research and creative work (400 presenters); the Mid-Year Symposium in December for first- and second-year undergraduate researchers (550 presenters); and the Summer Symposium in August for students in the summer research program (35 presenters).

College of the Holy Cross—Worcester, Massachusetts

Summer Research Experiences in the Humanities and Social Sciences
http://academics.holycross.edu/economics-accounting/summer

In this Holy Cross program, students in the humanities, arts, and social sciences are joined by faculty mentors in conceiving and pursuing original scholarly or creative projects. The students' contributions earn them appropriate recognition when those projects conclude—in forms that may include academic posters or presentations, journal articles, digital projects, films, or artistic works.

Minnesota

Carleton College—Northfield, Minnesota

Student Research Assistantships in the Humanities and Social Sciences
https://apps.carleton.edu/humanities/student_research/

Student research assistantships provide an opportunity for students and faculty to work closely and collaboratively for their mutual benefit. Under the auspices of the Humanities Center, faculty members in the humanities and the social sciences involve students in substantive areas of their research during the winter or summer breaks. Student research assistants gain valuable experience that enhances their academic experience at Carleton and prepares them for graduate school and beyond.

The College of St. Scholastica—Duluth, Minnesota

McNair Scholars Program
http://www.css.edu/Academics/McNair-Scholars.html

The program is designed to assist McNair Scholars with their academic goals; to teach the values set forth by the college's Benedictine heritage; and to provide the scholars with the necessary tools for a successful graduate education. It includes students who major in the arts and humanities and has served students majoring in music, history, women's studies, English, and languages.

Concordia College—Morehead, Minnesota

Undergraduate Research Program
http://www.cord.edu/Academics/Research/grants.php.

The Undergraduate Research Program encourages students to engage in serious research projects that result in publication and/or presentation to a scholarly audience. Such experiences are supported by scholarship and grant funds, through work with faculty mentors, and by providing showcases for the

results, such as the Centennial Scholars Lecture, the Student Lecture Series, the Celebration of Student Scholarship, and the support needed to participate in regional and national conferences.

Missouri

Truman State University—Kirksville, Missouri

TruScholars Summer Undergraduate Research Program
osr.truman.edu/truscholars

The TruScholars Summer Undergraduate Research Program supports up to 25 undergraduates by providing stipends to conduct research full-time during the eight-week summer term. The purpose of the program is to foster faculty-student research to enhance student learning and promote the culture of research, scholarship, and creative activities at Truman. The focus of the program is intensive, collaborative activity in original efforts directed toward the advancement of knowledge and understanding within all academic disciplines.

Truman State University—Kirksville, Missouri

Ronald E. McNair Post-Baccalaureate Achievement Program
http://mcnair.truman.edu/

The mission of Truman's program is to ensure that participants attain their undergraduate degrees on time, encourage them to enroll in graduate programs and then track their progress through to the successful completion of the Ph.D. The Program will achieve its mission by providing opportunities for high quality research and other scholarly activities, academic counseling, mentoring, tutoring, seminars and other educational activities designed to prepare students for doctoral study, and assistance with graduate school admission and funding opportunities.

University of Missouri-Kansas City—Kansas City, Missouri

Students Engaged in Artistic and Academic Research (SEARCH)
www.umkc.edu/searchsite

Students Engaged in Artistic and Academic Research (SEARCH) is the undergraduate research program at UMKC. SEARCH promotes and supports research and scholarly creative activity in all disciplines at UMKC, including the physical and natural sciences, humanities, architecture, urban planning and design, and the visual and performing arts. Interdisciplinary research is encouraged, and competitive undergraduate research grants are available.

Montana

Montana State University—Bozeman, Montana

Undergraduate Scholars Program
www.montana.edu/usp

Founded in 1994, the Undergraduate Scholars Program (USP) at Montana State University is designed to encourage, facilitate, and support undergraduate research in collaboration with faculty. "Research" in the USP context is interpreted as any scholarly or creative activity, ranging from traditional scientific experimentation to the creation of new artistic works.

Nebraska

Nebraska Wesleyan University—Lincoln, Nebraska

Student-Faculty Collaborative Research Fund
http://www.nebrwesleyan.edu/academics/student-faculty-collaborative-research-fund/about-sfcrf

The purpose of the Student-Faculty Collaborative Research Fund is to support student scholarship or research in collaboration with, or mentored by, faculty members and to assist students and faculty in carrying out active, experiential learning appropriate to each discipline.

University of Nebraska—Lincoln, Nebraska

UCARE (Undergraduate Creative Activities and Research Experiences) Program
www.unl.edu/ucare

The UCARE program supports opportunities for undergraduates to work alongside faculty members and directly participate in the campus's research or creative activities. All faculty members in all disciplines can work with undergraduates through UCARE.

New Hampshire

University of New Hampshire—Durham, NH

Hamel Center for Undergraduate Research
www.unh.edu/undergrad-research

The UNH Hamel Center offers undergraduates—working with faculty mentors—funding, administrative support, and resources for individually

designed academic projects ranging from laboratory research to humanist scholarship and fine and performing arts creations. The center endeavors to create a comprehensive educational experience for students from project design through proposal preparation, pursuit of the research, and sharing of the results in multiple venues. The center encourages students to pursue their research on and off campus and at sites throughout the world.

New Jersey

Rutgers University—New Brunswick, New Jersey

Aresty Research Center for Undergraduates
http://aresty.rutgers.edu

The Aresty Research Center for Undergraduates at Rutgers University serves all majors and departments, and it facilitates and supports student collaboration with faculty members in the arts and humanities through a Research Assistantship program. The center solicits projects from faculty members and awards year-long fellowships to sophomore-level students to foster early exposure to research in these fields. The staff works closely with faculty to design projects, which often include course development, textual and digital archival searches and creation, bibliographic work, and multimedia development. All projects stem from the faculty member's original research. In some cases, arts and humanities professors have created "labs" through the support of the center, and one year's undergraduate mentees become the following year's peer mentors for students new to the project.

New York

Barnard College—New York, New York

The Mellon-Mays Undergraduate Fellows Program
http://www.barnard.edu/mmuf/

The Mellon-Mays Undergraduate Fellows Program at Barnard provides support to students in selected fields to enable them to pursue independent research under the direction of a faculty mentor, work as a research assistant on a project that the faculty mentor is currently pursuing, or work on curricular or teaching projects of interest to the faculty mentor.

Daemen College—Amherst, New York

The Student-Faculty Interdisciplinary Research Think Tank (SRT)

http://www.daemen.edu/academics/researchatdaemen/SRT/Pages/default.aspx

The Student-Faculty Interdisciplinary Research Think Tank (SRT) at Daemen College works to support both theoretical and applied research projects in all fields. Through the think tank, students work with faculty on research projects. Students and faculty publish their findings in an on-line occasional paper series; findings are also published periodically in print.

Daemen College—Amherst, New York

The Dean's Undergraduate Research Fellows (DURF) program

http://www.daemen.edu/academics/researchatdaemen/SRT/DURF/Pages/default.aspx

The Dean's Undergraduate Research Fellows (DURF) program awards first-year Daemen College students funds to enable them to work closely with a professor in their major on an academic project.

Hamilton College—Clinton, New York

Digital Humanities Initiative (DHI)

http://academics.hamilton.edu/dhi/index.html

DHI provides an incubator for faculty research projects that include substantive roles for undergraduates and that will enrich the undergraduate experience as the research teams explore new areas of inquiry in humanistic studies, posing new questions and employing new methodologies and new intellectual strategies. Hamilton College faculty members are dedicated to collaborative research based on interdisciplinary questions. Each of the researchers has also committed to incorporating interdisciplinary practice into the curriculum through courses and student research projects. The HILLgroup (Hamilton Information & Learning Liaisons), the Multimedia Presentation Center (MPC), and the Information Commons collaborations at Hamilton have many years of experience providing coordinated support.

Le Moyne College—Syracuse, New York

Student Research Committee

www.lemoyne.edu/src

The Le Moyne College Student Research Committee solicits and evaluates proposals for financial support of scholarship by undergraduate students that is mentored by a faculty member outside of regular coursework. The committee also sponsors an annual Scholars Day, a celebration of student scholarship across the disciplines.

The Sage Colleges—New York

Kathleen A. Donnelly Center for Undergraduate Research
www.sage.edu/centers/DCUR

The Donnelly Center for Undergraduate Research (DCUR) aims to support undergraduate research at The Sage Colleges in a variety of ways, including instruction in research methods; preparation of conference papers, presentations and posters; and the resources students need for conferences, publications, and research opportunities both on- and off-campus.

Skidmore College—Saratoga Springs, New York

Summer Faculty/Student Research Program
http://cms.skidmore.edu/dof/fac_dev/index.cfm

The Summer Faculty/Student Research Program, initially funded in part by the W. M. Keck Foundation, enables teams of Skidmore faculty and students to engage in significant projects over a ten-week period during the summer, beginning at the end of May. The projects are closely related to the faculty members' curricular, pedagogical, scholarly, or creative interests and are planned and executed by the students and faculty members working together. Projects, designed to ensure good student learning outcomes, may be collaborative (but can also include other kinds of mentoring experiences); may advance the research agenda of the faculty member; or may be student initiated

The projects are organized so as to permit completion of a substantial portion by the end of the ten-week period. Participants are expected to work from campus for the duration of the program. However, if remote, off-site work is required, a project, based on a written rationale, may involve time spent at another location (e.g., as part of field work for data collection purposes). Each research team gives an oral report on the planned project, explaining goals and methods, early in the summer. Then the teams participate in a discussion about the program in early July, and submit a final report, demonstration, poster, exhibition, or other appropriate activity stating progress and achievements at the close of the summer period. If the project involves time spent off campus, participants are required to attend the opening and closing summer sessions. The student/faculty research teams submit a final written report no later than September 15.

Skidmore College—Saratoga Springs, New York

Treuhaft Fund for Art Technology

http://cms.skidmore.edu/advising/funds/treuhaft.cfm

The Jeffrey and Cynthia Treuhaft Fund for Art Technology, established in 1999, is designed to provide technology in support of student opportunities to work with faculty in new and innovative ways in any art form or medium. Project grants can support purchases of hardware and software for the college or provide other kinds of technological support for a wide range of projects. The guidelines are flexible and meant to encourage new kinds of opportunities. These may include collaborative research or independent study projects, interdisciplinary initiatives, work with artists-in-residence, projects connected with the Tang Museum, performance art, or other related possibilities. The fund is designed to enhance and strengthen the close interaction between faculty and students that is a distinctive aspect of a Skidmore education. Typically larger than Student Opportunity Fund grants (described below), the Treuhaft Fund grants may provide up to $5,000 in support for appropriate projects.

Skidmore College—Saratoga Springs, New York

Student Opportunity Project Funds

http://cms.skidmore.edu/advising/funds/project.cfm

The Student Opportunity Funds, administered by the Office of Academic Advising, are provided by generous friends and alumni of the college. The funds provide grants in support of worthwhile student academic initiatives. Grants may be used to defray the costs of research materials and supplies, for travel to a research site critical to the project's completion, for preparing project results for publication or display, or for purchasing materials needed for a creative project. Grant amounts are typically $200 to $500, although a few larger grants in the range of $700 to $900 also are available. The amounts of the awards always depend, in part, on the total dollars available for each semester.

State University of New York College at Buffalo (Buffalo State)—Buffalo, New York

Undergraduate Research Office

www.buffalostate.edu/undergraduateresearch

The mission of SUNY-Buffalo State's Office of Undergraduate Research is to provide students with a variety of research, scholarly, and creative opportunities in all academic disciplines. At Buffalo State, the term "research" is broadly defined

by the standard practices established within each academic discipline and includes scholarship and creative activities. It is assumed that the activity will produce original results and contribute to the body of knowledge and creative works within a discipline. The Office of Undergraduate Research administers programs to support academic-year and summer research, including travel support for students to present at conferences and juried art shows; support for supplies and travel for small projects; faculty development to support efforts to integrate research into a new or revised course; and an annual campus-wide celebration of research and creative activities. The Undergraduate Summer Research Fellowship Program is the largest program and supports eight weeks of full-time research, scholarly, and creative activities.

State University of New York at Buffalo (University of Buffalo)-Buffalo, New York

The Center for Undergraduate Research & Creative Activities

www.curca.buffalo.edu

Ranked among the nation's leading research universities, UB is committed to nurturing and supporting research and creative work across all academic disciplines. The Center for Undergraduate Research & Creative Activities has been established to assist undergraduate students in finding challenging research opportunities that match their academic interests and career goals. The center also helps students and faculty mentors get the most out of their projects through interactive workshops, events that display and showcase undergraduates' research efforts, and communication of funding opportunities aimed at broadening the scope of projects.

State University of New York College at Geneseo—Geneseo, New York

Geneseo Recognizing Excellence, Achievement & Talent (GREAT) Day

http://www.geneseo.edu/great_day/home

Geneseo Recognizing Excellence, Achievement & Talent (GREAT) Day is an annual day-long, college-wide celebration of student creativity, research, and scholarship. On GREAT Day 2010 more than 830 undergraduates participated in poster and paper sessions, artwork exhibits, and dance, theatrical, and musical performances. In addition to recognizing students' achievements, the purpose of GREAT Day is to help foster academic excellence, encourage professional development, and build connections within the community.

State University of New York College at Geneseo—Geneseo, New York

The Student Research Support program

http://www.geneseo.edu/sponsored_research/undergrad_research

The Student Research Support program, part of the Office of Sponsored Research, offers a variety of research and travel grants, assistantships, and summer fellowships to support undergraduate research, creative, and scholarly activities in collaboration with faculty members. Funding to support these programs is provided by the Geneseo Foundation, endowments, and the Student Association.

State University of New York at New Paltz—New Paltz, New York

Research, Scholarship, and Creative Activities Program

http://www.newpaltz.edu/research/usr.html

The Academic Year Undergraduate Research Experience program supports collaborative efforts on a great variety of projects. Faculty mentors direct and provide guidance to participating students as they work on projects. Funds are provided for purchasing supplies, traveling to research sites, and other associated activities.

Union College—Schenectady, New York

Summer Research Fellowships

http://www.union.edu/Resources/Academic/undergrad_research/summer/

The main goal of this program is to give strong students the opportunity to pursue a subject in depth over the summer, under the guidance of faculty members. The range of supported activities is broad, including bibliographic work, field surveys, and laboratory research, among others.

Vassar College—Poughkeepsie, New York

Ford Scholars Program

http://ford.vassar.edu/

The Ford Scholars Program at Vassar College provides opportunities for students in the arts, humanities, and social sciences to engage in collaborative scholarship with faculty. More than 20 different academic departments and multidisciplinary programs, plus the Frances Lehman Loeb Art Center, have participated in the program. The Ford Scholars program allows students to test their own interests in an academic life.

North Carolina

The Appalachian College Association-University of North Carolina Asheville—Asheville, NC

(ACA-UNCA) Partnership for Undergraduate Research
http://www.aca-unca.org/

The Appalachian College Association-University of North Carolina Asheville (ACA-UNCA) Partnership for Undergraduate Research develops leadership and institutional expertise in undergraduate research at the program and project levels in the arts, humanities, and humanistic social sciences. The program focuses on undergraduate research in these areas because they have historically received less attention and fewer resources than the natural sciences. The partnership has sponsored a Faculty Institute on Undergraduate Research (http://www.unca.edu/acainstitute/); developed a comprehensive website; sponsored a symposium featuring undergraduate research; and made institutional awards.

University of North Carolina Chapel Hill—Chapel Hill, North Carolina

Office for Undergraduate Research
www.unc.edu/depts/our

The Office for Undergraduate Research defines research as mentored, self-directed work that enables individual students or small groups of students to explore an issue of interest to them and communicate the results to others. The projects supported involve inquiry, design, investigation, research, scholarship, discovery, application, writing, and/or performance to a greater or lesser degree, depending on the topic. The projects often have an immediate connection to a local, national, or international issue, and they increasingly feature multidisciplinary approaches.

The University of North Carolina Greensboro—Greensboro, North Carolina

Undergraduate Research Assistantship (URA) Program
www.uncg.edu/our

The URA program financially supports students in all academic disciplines as they work with faculty mentors on their research. Research is broadly defined as asking an original question and then using the tools of an academic discipline to answer it. Since 1998 the URA program has supported more than 600 student/faculty collaborations

University of North Carolina Pembroke– Pembroke, NC

Pembroke Undergraduate Research and Creativity Center
www.uncp.edu/purc

The Pembroke Undergraduate Research and Creativity (PURC) Center stimulates, supports, and promotes inquiry, discovery, and creativity in scholarship and the arts through mentored research experiences with faculty and other regional, national, and international scholars and professionals. The center facilitates and coordinates the preparation in research skills necessary for students to enter professional fields and graduate study. The center is designated to serve as a clearinghouse for opportunities for undergraduate research and creativity on and off campus. Undergraduate students presenting their work at conferences are encouraged to apply for a travel grant. Additionally, faculty mentors are encouraged to promote their research agendas through the PURC.

University of North Carolina Wilmington—Wilmington, North Carolina

Center for the Support of Undergraduate Research and Fellowships
www.uncw.edu/csurf

At UNCW, undergraduate research is characterized by scholarly activities that entail close student-faculty interaction, involve original discovery— or in the case of the arts, critical evaluation of existing work or the creation of new work— and focus on some aspect of research or artistic achievement of an exceptional or distinctive nature appropriate to the academic discipline.

Ohio

Baldwin-Wallace College—Berea, Ohio

Faculty-Student Collaboration Program (FSC)
http://www.bw.edu/resources/dean/fscs/

The Baldwin-Wallace College FSC program encourages and supports faculty-student collaborators as they tackle the unscripted problems typical of research, scholarship, and other creative endeavors. Both the Summer Scholars Program and the FSC courses, held throughout the year, have attracted many students in the arts and humanities.

Kent State University—Kent, Ohio

Undergraduate Research Programs
http://www.kent.edu/research/undergraduateresearch/

Undergraduate research and creative activities involve collaborations between students and faculty in the sciences, arts, humanities, and social sciences. Such activity is defined as inquiry into an area or investigation that allows an undergraduate student to make a unique contribution (intellectual, original, or creative) to his or her field. This contribution can be in the form of new knowledge, interpretation of knowledge, or artistic/creative performance. Students at Kent State can pursue undergraduate research through a number of programs such as the Undergraduate Research Scholars Program, the Honors College, the McNair Scholars Program, the Eckert Fund, one of our National Science Foundation-funded REU (Research Experiences for Undergraduates) programs, or by collaboration with a faculty member in the student's major department. Undergraduate research fulfills the university's experiential learning requirement. Information can be obtained from the Kent State University Undergraduate Research Council, the Office of Experiential Education and Civic Engagement, or departmental advisors.

The Ohio State University—Columbus, Ohio

Undergraduate Research Office
http://undergraduateresearch.osu.edu

The Undergraduate Research Office seeks to integrate the dual missions of research and teaching at OSU, a top public research university, by organizing activities for students in every stage of research, acting as a clearinghouse for research information across the university, and encouraging students from all disciplines to broaden their academic horizons through experimental and creative inquiry.

University of Dayton—Dayton, Ohio

Joseph W. Stander Symposium
http://stander.udayton.edu/aboutus.php

Now in its 22nd year, the Stander Symposium is the University of Dayton's annual showcase of individual and collaborative undergraduate and graduate research, creative endeavors, and distinctive academic achievements. The symposium features a keynote speaker, poster sessions, hands-on activities, performances, art exhibits, oral presentations, and highlights of capstone course work.

Oklahoma

University of Central Oklahoma—Edmond, Oklahoma

Student Research, Creative, and Scholarly Activities (RCSA) Grant Program
http://broncho2.uco.edu/facres/student_research/rcsa.html

The RCSA Grant Program is designed to promote academic transformative learning experiences for students from all disciplines through research and creative and scholarly activities, by supporting productive, collaborative engagement with faculty.

The University of Oklahoma—Norman, Oklahoma

Undergraduate Research Programs, Honors College
http://www.ou.edu/honors/hrap/
http://www.ou.edu/honors/Undergraduate-Research-Opportunities-Program.html
http://www.ou.edu/honors/SRPD.html

The Honors College of the University of Oklahoma encourages, facilitates, and supports a variety of undergraduate research opportunities for students at the university. These programs include the Honors Research Assistant Program, which provides professors financial support to hire undergraduates as research assistants; the Undergraduate Research Opportunities Program, which directly funds undergraduate research projects; and Undergraduate Research Day, an event that brings together more than 100 student scholars from across the university and provides a professional environment in which they present the results of their research and creative projects each spring.

Pennsylvania

Bryn Mawr College—Bryn Mawr, Pennsylvania

Hanna Holborn Gray Undergraduate Research Grants
http://www.brynmawr.edu/summerfunding/Research_Funding/hhg/

Up to 15 students are selected each summer to receive a grant of $3,600 to spend the summer conducting independent research in the humanities or humanistic social sciences. Students pursue research that can either be the beginning of the senior thesis or a project that stands alone, but is relevant to their intellectual interests. The students participate in a two-day research workshop and receive mentoring throughout the summer from graduate students.

Carnegie Mellon University—Pittsburgh, Pennsylvania

SURG/SURF Programs Undergraduate Research Office
www.cmu.edu/uro

The Undergraduate Research Office supports student research in every field of study, offering funds from the Small Undergraduate Research Grant (SURG) program to support research expenses and funds from the Summer Undergraduate Research Fellowship (SURF) for full-time summer research. Research is broadly defined to include appropriate activities in the arts and humanities, as well as the sciences and technical fields. Research encompasses "research, scholarly, or artistic activities that lead to the production of new knowledge; to increased problem solving capabilities, including design and analysis; to original critical or historical theory and interpretation; or to the production of art or artistic performance."

Lebanon Valley College—Annville, Pennsylvania

Pleet Initiative for Student/Faculty Research Across the Curriculum
http://www.lvc.edu/pleet-initiative/index.aspx

The Pleet Initiative is designed to encourage and support student/faculty collaborative projects in the arts, humanities, and social sciences. Projects are funded on the basis of the quality and relevance of the study being proposed and on the creativity displayed in designing models that provide meaningful roles for undergraduates in the collaborative process.

Southeastern Pennsylvania Consortium for Higher Education

Undergraduate Research Program in the Humanities and Social Sciences
http://www.sepche.org/08-nss.htm

The project encourages student researchers and faculty mentors to engage in collaborative research within a wide range of humanities and social science disciplines. Click the link for a listing of Summer 2008-2009 abstracts and poster presentations.

South Carolina

University of South Carolina—Columbia, South Carolina

Honors College Exploration Scholars Program
http://schc.sc.edu/

The Exploration Scholars Program encourages and supports undergraduate research by Honors College students in all areas of arts, music, humanities,

journalism, library science, business, law, public health, social work, education, or any other field dealing with more qualitative or exploratory methods of scholarship. Entry-level applicants are particularly encouraged to apply.

University of South Carolina—Columbia, South Carolina

Office of Undergraduate Research
www.sc.edu/our/

The Office of Undergraduate Research embraces the university's motto of "Discovery for every discipline" and includes the eight campuses in the system. The office promotes inquiry, discovery, and creativity in all disciplines through faculty-student mentoring relationships and the integration of instruction with research, scholarship, and creative activities. Our Magellan Scholar program funds about 120 students per year in mentored-research experiences in all forms, both in the U.S. and abroad.

Winthrop University—Rock Hill, South Carolina

Winthrop McNair Scholars Program
www.winthrop.edu/mcnair

The Winthrop McNair Scholars Program requires the 25 participants in each cohort to conduct a research project or scholarly activity appropriate for their intended fields of graduate study. Undergraduates are paired with doctorate-holding faculty members who mentor students through their summer research experience. These experiences culminate in a presentation of the student's work. Student projects focus on a variety of topics, ranging from dance education to chemistry.

Tennessee

East Tennessee State University—Johnson City, Tennessee

Office of Undergraduate Research & Creative Activities
http://www.etsu.edu/honors/research/

At East Tennessee State University, undergraduate research is defined as "any creative effort undertaken by an undergraduate that advances the knowledge of the student in an academic discipline and that leads to new scholarly insights or the creation of new works that add to the wealth of the discipline." Research methods, approaches, and outcomes vary with the field of study. Projects can include, for example, composing or arranging music, creating a sculpture or painting, working

in a science laboratory or doing a study outdoors, investigating a historic event, developing a marketing or management plan for a local organization, crafting a computer program or creating a website for a special purpose or group, or gathering data on peoples' experiences or opinions.

Middle Tennessee State University—Murfreesboro, Tennessee

Undergraduate Research Experience and Creative Activity (URECA)
http://www.mtsu.edu/urc/

URECA provides financial support to encourage MTSU students to get involved in research and creative activity, and thereby immerse them in a culture that leads them from preparation of a statement of the proposed activity to presentation of the final result. The design of the program is intended to be part of the process and preparation for the workplace.

Texas

Stephen F. Austin State University—Nacogdoches, Texas

Undergraduate Research Conference/School of Honors
http://www.sfasu.edu/honors/urc/index.asp

The Undergraduate Research Conference encourages faculty-supervised undergraduate research and showcases the best projects through poster sessions and interactive presentations. Research is defined as research or creative activity that demonstrates scholarly methods appropriate to the field for which it was produced.

Texas A&M University—College Station, Texas

Honors Undergraduate Research Fellows
http://honors.tamu.edu/curriculum/fellows.shtml

The Honors Fellows program is a two-semester research experience for juniors and seniors who are honors candidates, conducted under the supervision of an accomplished faculty member and culminating in the publication of a completed honors thesis. The program is also structured so participants present their research three times during the academic year. Participants find that scholarship flourishes when they share their ideas, engage in critical thought, consider different perspectives, and, particularly, produce new knowledge.

Texas A&M University—Corpus Christi, Texas

McNair Scholars Program

www.mcnair.tamucc.edu

Named for NASA astronaut Ronald E. McNair, this program prepares qualified undergraduate students for doctoral studies through involvement in research and other scholarly activities. Participants are from underrepresented groups and have demonstrated strong academic potential. Faculty work closely with students accepted into the program as they complete their undergraduate requirements; encourage them to enroll in graduate programs; and then track their progress through to the successful completion of advanced degrees. The goal is to increase the attainment of PhD degrees by students from underrepresented groups. McNair Scholars receive academic counseling, financial aid, mentoring, research opportunities, seminar training, professional skills training, tutoring for the Graduate Record Examination, and guidance in how to seek admission to, and financial aid for, graduate programs.

Texas State University-San Marcos—San Marcos, Texas

University Honors Program

http://www.txstate.edu/honors/

Texas State implements undergraduate research activities through its University Honors Program, which requires a thesis project. Each year, the Office of the Associate Vice President for Research and the University Honors Program sponsor an Undergraduate Research Conference and Thesis Forum. Grants to support work on honors theses are provided for scholarly research, creative activity, and travel to conferences.

University of Houston—Houston, Texas

Office of Undergraduate Research

http://uh.edu/honors/undergraduate-research/index.php

The Office of Undergraduate Research organizes, facilitates, and enhances opportunities for students interested in conducting undergraduate research. The office is housed in University of Houston's Honors College, but serves undergraduates from all colleges and disciplines. The office administers programs including the Summer Undergraduate Research Fellowship (SURF) Program; the Provost's Undergraduate Research (PURS) Program; and the Senior Honors Thesis Program .

University of North Texas—Denton, Texas

McNair Scholars Program
http://trio.unt.edu/mcnair/home

The university's McNair Program is a highly competitive program funded by the U.S. Department of Education with the purpose of preparing for doctoral education university juniors and seniors who are economically marginalized, first-generation (college or university) students, and/or from groups underrepresented in graduate education. This rigorous program assists students in the attainment of their educational and personal goals through participation in research in all forms and in other academic/scholarly activities.

Utah

Utah State University—Logan, Utah

Undergraduate Research Program
http://research.usu.edu/undergrad

The Undergraduate Research Program has since its beginning in 1975 included scholarship, creativity activity, and research in its support system for undergraduates. A grant program is included. Special opportunities for students in the arts and humanities exist through the University Undergraduate Research Fellows Program and the Humanities & Fine Arts Undergraduate Research Assistant Grant Program (in which faculty apply for these assistants). The Utah Humanities Council also offers fellowships to undergraduate researchers.

Virginia

Hampton University—Hampton, Virginia

Special Project in Art
http://www.hamptonu.edu/docs/academic/pdf/academic_catalog.pdf

The Special Project in Art course is designed to encourage, facilitate, and support undergraduate research in collaboration with any member of the art faculty. "Research" in this context is interpreted as any scholarly or creative activity in studio, education, or art history, ranging from production to the exhibition or portfolio presentation of new artistic works. This may be done for between one and five credits and may be repeated in different semesters.

Radford University—Radford, Virginia

Undergraduate Research & Creative Scholarship
https://php.radford.edu/~honors/researchscholar.php

The Undergraduate Research & Creative Scholarship Initiative facilitates and supports faculty-student collaborative research and creative activities through funding, travel support, and the annual Student Engagement Forum.

Randolph College—Lynchburg, Virginia

Summer Research Program
http://www.randolphcollege.edu/summer

The Randolph College Summer Research Program is for student/faculty collaborative projects from all disciplines. This competitive program allows the student to focus on one subject for the summer while being part of a community of scholars that interacts regularly and talks about how research is done in different disciplines.

Sweet Briar College—Sweet Briar, Virginia

Honors Summer Research Program
http://www.sbc.edu/honors/summer_research

The Honors Summer Research Program is an eight-week, on-campus program that brings together students and faculty from all disciplines. The program creates a unique academic experience for the participants by providing the opportunity for intensely focused research, a one-on-one working relationship with a faculty member, and weekly meetings and presentations by both faculty and students. These presentations highlight their ongoing research, as well as research methodologies across the academic disciplines.

University of Richmond—Richmond, Virginia

Arts & Science Summer Fellowship Program
http://as.richmond.edu/student-research/summer-research/index.html

Arts and sciences students at the University of Richmond are encouraged to apply for summer research fellowships offered through the School of Arts & Sciences. Science majors and non-science majors compete for awards of the same value and with the same accompanying conditions. Funding is available in all Arts & Sciences divisions: the humanities, for projects including the editing and study of texts, literary history and criticism, linguistic analysis, and biography; the creative arts, including performances, exhibitions, or specific projects in art, music, writing, and theatre; and the sciences, including natural, mathematical, behavioral,

and social science research. Combined with funding from external sources, this program supports approximately 200 undergraduates in the university's summer research community.

Virginia Tech—Blacksburg, Virginia

College of Liberal Arts and Human Sciences Undergraduate Research Institute http://www.uri.clahs.vt.edu/

The Undergraduate Research Institute in the College of Liberal Arts and Human Sciences aims to expose undergraduates to investigation, inquiry, and creative expression in the liberal arts and human sciences. The institute is designed to enhance opportunities for advanced research initiatives, elevate the visibility of that research, and provide access to a variety of resources for student development and faculty mentorship.

Washington

Seattle University—Seattle, Washington

http://www.seattleu.edu/academicaffairs\.http://www.seattleu.edu/academicaffairs/

Seattle University is a Jesuit institution dedicated to the education of the whole person, to professional formation, and to empowering leaders for a just and humane world. Undergraduate research is an essential part of this mission, encouraging students and faculty to engage in collegial explorations of all disciplines. With honors programs on both the college and departmental levels, students are encouraged to see their research as connected to the national and international conversations of scholars. Annual student grants to attend the National Conference on Undergraduate Research, as well as an annual Celebration of Student Scholarship on campus, reinforce the value of undergraduate research as preparation for a lifelong commitment to critical thinking and intellectual pursuits, either in graduate studies or in professional life.

Washington State University—Pullman, Washington

University Honor Program, Edward R. Murrow College of Communication

Approximately 10 percent of the students in the Edward R. Murrow College of Communication are in the WSU Honor College. All Honors College students are required to complete an honors thesis, described as an existing body of knowledge that can involve original creative works in the visual or performing arts; demonstrate research in the world of business or the physical, biological, or social sciences; or highlight historical research in an archive or library that is

tied to the student's hypothesis. The thesis can explore a problem within a single discipline or pose an interdisciplinary question, or the student can incorporate study abroad experience into a thesis.

Wisconsin

University of Wisconsin-Eau Claire—Eau Claire, Wisconsin

University of Wisconsin System's Center of Excellence for Faculty and Undergraduate Research Collaboration

http://www.uwec.edu/ORSP/about/excellence.htm

The Center of Excellence at UW-Eau Claire encourages, supports, and celebrates in-depth, faculty-mentored scholarly activity by undergraduate students in all disciplines.

University of Wisconsin-Milwaukee—Milwaukee, Wisconsin

Office of Undergraduate Research

www.our.uwm.edu

The Office of Undergraduate Research serves as the gateway for students who wish to become involved in faculty research. The office coordinates with faculty and departments across the disciplines to provide credit-bearing and paid positions for undergraduate research collaborators.

University of Wisconsin-Oshkosh—Oshkosh, Wisconsin

Oshkosh Scholar Undergraduate Research Journal

http://www.uwosh.edu/studentresearch/oshkosh-scholar

Oshkosh Scholar showcases the varied research endeavors of undergraduates for the greater academic community. By fostering intellectual curiosity and discussion, the journal strengthens and affirms the community of undergraduate students on the campus.

University of Wisconsin-Parkside—Kenosha, Wisconsin

Undergraduate Research Apprenticeship Program (URAP)

http://www.uwp.edu/departments/arts.sciences/URAP08.cfm

In 1999, the College of Arts and Sciences at the University of Wisconsin-Parkside established a college-wide Undergraduate Research Apprenticeship Program (URAP). It is designed to create and expand opportunities for

undergraduates and faculty to work as full collaborators in the search for knowledge. Students selected for the program receive a stipend, and their faculty mentors have access to funds to support the collaborative research project. All majors in the college can participate.

Models Not Tied to an Institution

Psi Chi, the International Honor Society in Psychology
www.psichi.org

Psi Chi supports both undergraduate and graduate student research through grants and awards. Information about awards and grants available to undergraduates is available at: http://www.psichi.org/awards/undergraduate.aspx

Canada

Thompson Rivers University—Kamloops, British Columbia

Comprehensive University Endowment Fund: Undergraduate Research Experience Award Program (CUEF U-REAP)

http://www.tru.ca/research/undergrads/funding.html

The CUEF U-REAP provides an opportunity for talented undergraduate students to engage in original, independent research, scholarship, and the production of creative works. The objectives are to enhance the creative and critical thinking skills of the students; engender an understanding of the process of the creation of new knowledge and the value of original research to society; develop in students the organizational and project-management skills required to develop or design and implement a project according to expectations; encourage bold discovery, inquisitiveness, and inquiry; improve oral and written communication skills; introduce students to proposal preparation and dissemination of research; and provide access to awards from the program across disciplines.

Zayed University—United Arab Emirates

Zayed University Undergraduate Research Scholars Program (ZU-URSP)

ZU-URSP provides students with the research training and scholarly opportunities to be successful in research careers and future graduate education. The program incorporates summer institutes with mentorship opportunities designed to create confident future researchers.

***Creative Inquiry in the Arts & Humanities**: Models of Undergraduate Research* aims to assist faculty and administrators of any academic discipline who are creating undergraduate research opportunities that move beyond the natural and social sciences, as well as those working to sustain well-established, multidisciplinary programs. It offers examples of successful programs, assignments, curricula, journals, and conferences that support the research, scholarship, and creative activity of students in arts and humanities disciplines. Those examples cover a diversity of students' scholarly and creative work, including individual and collaborative writing, oral presentations, works of visual art, scholarly compilations, exhibits, musical compositions, plays, performances, public scholarship, and publications in many different forms.

Those who mentor undergraduate research in the arts and humanities know the challenges of working with student researchers in disciplines in which solitary scholarship and individual creative processes are the norm. This work simply cannot, and should not, replicate a scientific model that utilizes teams of researchers, pooled data, and calibrated methods. Student research in the arts and humanities must reflect the kinds of work that scholars do in those fields. But which skills and bases of knowledge can mentors impart to students who do not have access to archives and special collections, who do not read classical languages, or who are just beginning to learn techniques that scholars in the field have mastered? How can faculty find the time to mentor individual student researchers when they are responsible for teaching hundreds of students every semester? Is it wise for faculty to invest that time in their undergraduate students' research when they need to publish their own work for tenure and promotion? ***Creative Inquiry in the Arts & Humanities:** Models of Undergraduate Research* is a collection of replicable examples and expert advice from scholars who are fully aware of these questions and difficulties and committed to addressing them with practical ideas and successful models.

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